

Barnet Kentonized Crew Bops, Swings At The Same Time

By MICHAEL LEVIN

New York—Charlie Barnet, the Mad Mab who believes in inspiration by perspiration, has done it again. His new Kentonized ensemble opened to screams of audience approval last month at the Clique club here. Reviewers spouted adjectives, memorized happily about 1938 days and the Barnet crew which slashed competition on 52nd Street.

Hines To Form Own Full Band

New York—Earl Hines, currently on tour with Louis Armstrong's All-Stars, has announced he will reorganize his full band again after over two years of band leading inactivity.

Hines is "looking for new talent" while touring with the Armstrong unit, with plans to reorganize probably late this summer.

The new unit will be smaller than more recent Hines bands, probably 12 pieces.

Idea to re-form came when Earl was called upon recently to front bands on stage shows featuring the Armstrong unit and yet requiring full band backings. Hines assembled a 12-man group.

Joe Glaser, who signed Hines to a management contract before booking him with the Armstrong unit, will manage the new band.

BG Will Sever Pact With MCA

Hollywood—Benny Goodman, scheduled to open at the Palladium here March 1, notified his agency, MCA, last month that as of mid-March he intended to end his pact with the percenter.

Goodman reportedly had words with MCA in the east last year shortly after re-forming his band there. Goodman previously worked under MCA and signed again only when he was allowed certain clauses to be inserted into the binder giving him many desired loopholes.

Benny recently completed a three-week tour of the northwest after a run at the Flamingo, Las Vegas.

\$50,000 Fire Hits Pitt Jazz Nitery

Pittsburgh—The Scobby Brown combo, which has been playing the spot for a fortnight, lost all its instruments and library in a fire that burned Mercur's Music Bar, local jazz spot.

Damage was estimated at \$50,000. Fran Warren recently had played the club, and the Deep River Boys were set to open Feb. 21.

Three In Memphis Band Die In Crash

Memphis—Three men from Richard (Tuff) Green's Rocketeers band from Memphis were killed when the band bus in which they were riding was demolished in a highway accident near here.

Dead are Leonard Campbell, 21, tenor sax; Marcellus Durham, 25, vocals, and Rufus Watson, 26, piano.

Four other members of the band also in the bus were injured. They are leader and bassist Green, drummer Phineas Newborn, tenor Ben Branch, and trumpeter-arranger Clinton Waters.

The band recently had returned from a tour with Johnny Moore's Three Blazers and subsequent one-acters.

Down Beat covers the music news from coast to coast.

Salient difference between this unit and all the other progressive jazz groups is as expected: Barnet doesn't know how to have a band that doesn't swing.

Paced by Cliff Leeman's brilliantly solid section drumming, the bass of Eddie Safranski, plus the superb conga work of Anivar Jaminez, this crew slugged from the jumpoff Robbins' Nest to the closing Redskin Rhumba.

Solo Spotlights

Solo spotlights were nailed down by new trumpet man Doc Severenson, trombonist Dick Kenney, and suaverst Barnet himself.

Most hopeful signs in this band are its ability to play bop yet communicate a feeling of unified band swing to the crowd as well as utilizing varied orchestration colors throughout the evening.

Manny Album's Pan-American panorama sports fine rhythmic switches while crack arranger Johnny Richards has done things to *Rhapsody in Blue* that would have improved Gershwin's beat conceptions. The wallop to everything the band does is boosted in great measure by the baritone work of Danny Bank and Lammar Wright's concise high note trumpet.

Commercially, this band stands a far better chance than much of its competition since its colorations, while just as advanced, are peddled with a rhythm that aids rather than just sets off the phrases. Vocalist Bunny Briggs, a fine eccentric dancer in addition, is a tremendous help in the selling department.

One kick opening night at least was the band's unrelenting drive and its lack of dynamic shading and change of pace. Here at least it was open to some of the criticisms which deviled Stan Kenton.

Scares Herd?

Heard over and over again throughout the evening were comments that this was the band that would give the Herman Herd the scare of its life.

Perhaps the long-looked-for band revival would come more easily through Barnet, by Duke Ellington out of bop, rather than through the more esoteric lineage sported by the Herdsmen.

Indicative of how hard the band punches is the fact that during only one production number, when two flutes appeared, and the famed Barnet Dixie takeoff on *Darktown Strutters' Ball* with a single clarinet, was there any variation from the straight six-man section.

Barnet band personnel: Trumpets—Severenson, Tony Di Nardi, John Howell, Fern Caron, and Wright; trombones—Kenney, O. B. Masingill, and Ken Martlock; reeds—Vincent Di Vittorio, Arthur Raboy, Kurt Bloom, Davie Matthews, and Bank; piano—Claude Williamson; bass—Safranski; drums—Leeman; conga—Jaminez; vocals—Briggs; leader, alto, tenor, and soprano sax—Barnet; arrangers—Matthews, Album, Gil Fuller, and Andy Gibson.

Personal managers are Art Michaud and Eddie Green.

Eberle Disbands

New York—Ray Eberle disbanded his organization following his engagement at Roseland ballroom and intends to continue as a single. The band was booked to open at Meadowbrook March 15, but Ray Anthony was signed for a return engagement instead.

Charlie Barnet's Umpteenth Band Cuts For Cap



New York—Part of the latest Charlie Barnet band, shown at a Capitol recording date made before the band opened at the Clique club. Trumpets are Tony Di Nardi, John Howell, Doc Severenson, Lammar

Wright, and Fern Caron. Trombones are Ken Martlock, Dick Kenney, and O. B. Masingill. Barnet's standing in their midst, and Cliff Leeman is on drums at the left.

Diz, Sarah Set For 6 Weeks At Roost

New York—Dizzy Gillespie will open at the Royal Roost June 2 for six weeks in a package deal with Sarah Vaughan. Gillespie closed in San Francisco Feb. 16 and headed north for two nights in Seattle the 18th and 19th. Following this, a three-day stand in Portland, Ore., was set.

The band was to make up a one-acter it missed, during a recent snow storm, in Sacramento before playing a week at the Million Dollar theater in L. A.

Afterwards, Diz tours east, playing the following dates:

Denver, March 11; Omaha, 12th; Rock Island, Ill., 13th; Indianapolis, 14th; South Bend, Ind., 15th; Milwaukee, 16th; Chicago, 18th; Louisville, 25th; Cincinnati, 26th; Toledo, 27th; Columbus, 28th; Cleveland, 29th, and Pittsburgh, 30th.

Duke Plans Rest

Hollywood—Duke Ellington at present is planning an extended vacation to begin sometime in April. He will break up the band for the rest. Duke most likely will sign with GAC when his William Morris pact expires.

Eastside Bird



New York—A new light is lent this town's night scene by tiny, titian-tressed Deane Carroll, who is singing at Le Perroquet, eastside spot.

Anthony Spices Tasty Music With A-1 Vocals

Reviewed at Meadowbrook, Cedar Grove, N. J.

Saxes—Earl Bergman, George Meinzer, altos; Willy Ussellon, Lou Sadar, tenors, and Les Anthony, baritone.

Trumpets—Chuck Medeiros, Marty White, and Knobby Lee.

Trombones—Tom Oblak, Kenny Trimble, and Kenny Schröder.

Rhythm—Eddy Ryan, piano; Dick Farrell, drums, and Al Simi, bass.

Vocals—Dick Noel and the Skyliners (Pat Baldwin, Ralph McGrew, Larry Marker, and Joe Glock.)

Arranger—Charles Shirley.

Ray Anthony, leader, trumpet.

New York—The fact that the Ray Anthony band was booked for a return engagement at the Meadowbrook before it wound up its ten-day stand serves as its endorsement. Not that it's setting New Jersey on fire. One would have to repeat Orson Welles' "invasion" from Mars to achieve this effect. But Ray does strike a happy medium in mixing the commercial with the more tasty in popular music.

Despite the fact that the leader was apologetic in explaining that the delivery was for the customers, not for the press, he turned in a good performance.

Dailey Happy

True, the band didn't cut loose with a lot of fancy up tempo and bop routines, but it did do the job that made Frank Dailey happy. It pleased the 500 or so who were crowding the dance floor.

With an imposing array of talent on the bandstand, Anthony, the diminutive Cary Grant, comes through with flying colors in presenting a good commercial performance. Yet, it is no Lombardo or Kaye show his employees give, rather some good music with an occasional flavoring of bop, top-notch vocals, and one item of comedy.

It's that comedy item that worries us. It registers tremendously with the patrons. But should young Mr. Anthony and his cohorts be convinced they should make a recording of their corned-up Dixieland *Darktown Strutters' Ball*, the thing is a cinch to become another Pee Wee Hunt's *Twelfth Street Rag*, and there go all Anthony's good musical ambitions up the flue.

Nice Blend

In its general delivery, the Anthony band dishes out a tasty blend of dance music, highlighting same with the excellent voice of Dick Noel, the one-gal-three-boy vocal group coming in as the extra added attraction.

Capable solos are turned in by tenor man Ussellon, trumpeter Lee, pianist Ryan and one of the better drummers in the biz, Farrell. Naturally, Anthony himself gets most solo spots and, accomplished trumpeter that he is, he

handles them well.

All in all, it's a good musical presentation, definitely not mickey mouse and an ideal setup for a college prom where you have a bunch of hip kids who like to dance.

—jeg

Carle, Mills Brothers In Theater Package

New York—Warren Pearl, Frankie Carle's manager, has set up a package pairing off the pianist and his band with the Mills Brothers for theater engagements.

Carle is using the box office singing act in place of his customary dance team. First date is the Palace, Cincinnati, beginning March 17.

Satisfiers Sign

New York—The Satisfiers four, radio singing quartet, have made a deal to record for King discs.

Charlie, Elliot On The Cover

Pulling the double switcheroo for the cover of this issue are Charlie Spivak, making like Elliot Lawrence at the keyboard, with Elliot trying to push 'em through Charlie's trumpet. The occasion was the junior hop at the University of Michigan in January, which both bands played, drawing 4,200 the first night and more than 5,000 the second.

Spivak will close his current engagement at the Meadowbrook in New Jersey on March 14. Lawrence just finished a week at the Adams theater in Newark.

Beneke Mourns Strings; To Get More Miller-ish

By TED HALLOCK

Portland, Ore.—Gordon Lee Beneke is a great guy, even though a bit sad these days about having to drop his string section. Beneke said that in so doing he shaved the weekly payroll from \$6,000 to about \$4,000. "We're keeping string parts against the time when, perhaps, we can reinstate the section. We still are carrying the biggest band on the road, however."

Beneke, playing one-niters for an average of \$2,000 against 60 per cent, is quietly sick to the guts with the road. Well-modulated Tex repeated, "I've been married 12 years and have lived out of an automobile all of that time, except for a short and blissful period in the service, stationed in one place."

5 Years—That's All

"I give myself five more years, then I'll retire and go into another business. I want a house... a home. I don't care about the size, the shape, or where it's located. For kicks, on Saturdays, I may visit the local pub to jam with the boys."

Asked about future plans, the maestro said: "We're going to get even more Miller-ish if that's possible. All our requests are for Glenn's type of music."

Glenn's brother, Herb, is playing trumpet in a small local band and teaching near San Marino, Calif. Tex said, "he's so much like Glenn it frightens you." We asked why Herb wasn't playing section horn with the Beneke band. "Herb has a good tone, but isn't powerful enough. Glenn tried him in the fourth chair and he just plain lacked the force. Same thing happened to Bobby Hackett."

RCA Victor is holding two Beneke masters cut in 1946: *These Foolish Things* (a tenor solo, "held probably because it's a standard"), and *Senorita* (an instrumental by Norman Leyden, "not released because of the same-titled pop tune from *The Kissing Bandit*").

Since the ban was lifted, Tex' band has recorded (unreleased at writing): *Look Up: Mississippi Flyer*; *Pin-Stripe Pants*, and *Blues in the Night March* (scored by Jerry Gray and recorded by Miller's AAF band for V-discs). In addition, the band cut four tunes from a forthcoming Walt Disney picture, *Ichabod Crane*: *Merrily, Merrily*; *Headless Horseman*; *Katrina*, and the title tune.

Happy with MCA

Tex seemed satisfied with his new MCA affiliation, though "I hardly have met any of their men. They have the jobs, plenty of them. Many in places I've never heard of. Some barn in the middle of the midwest, where we jam the place... after imagining we're going to drop a bomb." Vince Carbone is Beneke's road man-

ager. Don W. Haynes travels ahead of the unit.

Only one man who was with Miller remains in the Beneke aggregation, trombonist Paul Tanner. Bob Mitchell now handles solo vocals and works with the Moonlight Srenaders.

Beneke trumpeter Stan Fishelson has left to rejoin Woody Herman. Dale Pierce joined Tex' band Feb. 8 to audition for Stan's chair.

Beneke has fitted his automobile with 10-meter amateur radio equipment and is waiting only for his FCC license to begin "CQ-ing" Raymond Scott and other hams. Beneke drummer Jack Sperling also is studying code and radio, under Beneke's tutelage, for his amateur broadcast license.

Band Dates Set

The band, which no longer carries Miller's name when being billed (unless the operator insists), now is playing the Riverside theater, Milwaukee; will go to the Deshler-Wallick hotel, Columbus, for a later March week, and then three weeks at Frank Dailey's Meadowbrook, beginning April 3. Tentative dates include four weeks at NYC's Astor Roof, in midsummer, and two weeks or more at Manhattan's Paramount or Strand theater, followed by a stint at the Cafe Rouge (Statler hotel), next fall.

Beneke commented candidly on Glenn Miller's disappearance: "Until about eight months ago, I still thought he would return. Now I don't think so. I don't know whether he's been officially declared dead or not."

Tex doesn't think Kenton is through but that Stan should have stuck to concert halls, thereby avoiding competition with strictly dance bands.

Or does Beneke care a great deal for bop. "We carry four bop-styled things in the book, to satisfy the few requests we get. I don't like bop solo work. Some ensemble playing is all right. But my band isn't trying to prove anything. We're built for pleasing and entertaining, first, last, and always."

Paula To Paramount

Hollywood—Pianist-vocalist Paula Watson opens at the Paramount theater, New York, March 30. She's the gal who set the pace for the zooming *A Little Bird Told Me* and *You Broke Your Promise*.

And Jam, Too



New York—George Brunis, virtuoso of the tailgate trombone, celebrates his birthday at a jam session held at Stuyvesant casino. Brunis still can be found attacking his horn, with much the same enthusiasm, at Condon's Village club, but rumors have him waiting to go into a club of his own.

Sinatra To Leave 'Hit Parade' Aired

Hollywood—Singer Frank Sinatra will be off the *Hit Parade* May 24, the end of his 39-week contract.

Sinatra has been squawking about the material he is forced to sing on the show and has been telling friends that he feels his future is better paved where he can see an outlet that encompasses both radio and TV.

At press time, Sinatra was huddling with CBS officials to hear what offers they have.

Buffalo Theater Relights For Orks

Buffalo—Shea's Buffalo theater, long a regular stand for name bands on theater tours, has resumed live shows with Sidney Piermont handling bookings out of New York.

Already set are Louis Prima for the week of April 21; Sammy Kaye beginning May 11, and Frankie Laine opening July 23.

Panassie In States To Study Jazz Trend

New York—Hugues Panassie, French jazz critic and writer, arrived from Paris for a two-month stay, his first visit to the States since 1939.

He is making a survey of local jazz tastes and trends and plans to make some hot records for his own French label before sailing for home.

Pact Extended

Hollywood—Eileen Wilson, who replaced Beryl Davis on the *Hit Parade* airer, has been signed for an additional 13 weeks.

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Mary Kaye Trio Executes A Bit Of Bop And Humor

By EDDIE RONAN

Hollywood—Once given a good showcase, there's a trio here capable of nudging a neat niche for itself with an appealing display of musical and commercial wares.

The Mary Kaye trio unfolds a show of neatly spaced, evenly stacked material running from bop to comedy with an offhand verve that comes not easy to many.

Minus 'Intensity'

The brand of bop is free flowing without the furrowed-brow attack so common to the erudite converts; the comedy, a tongue-in-cheek satire of the funny hat disciples—employing the funny hats.

Such was the trio caught recently at the Cockatoo in Inglewood, Calif. Instrumentation has Mary on guitar, her brother Norman, bass, and Frankie Ross, accordion.

Although her soloing is somewhat frail, Miss Kaye pumps a strong rhythm with bassist Norman behind the lineal attack of Ross on accordion. Ross' approach to both solos and block chording follow to a degree the workings of Joe Mooney.

Clean scoring adds flash to the framework, and the threesome's teamwork keys the output to the likes of all but the most demanding.

Hawaiian Descent

All this may come as more of a surprise when one learns that Mary and Norman are of Hawaiian descent—their father is Johnny Kaahue, who organized and led his own groups during the late 1920s and early 1930s. Kaahue played guitar with the great Jean Goldkette band during the Bix Beiderbecke era, later had his own group on KMOX, St. Louis.

In 1939, Kaahue formed his first trio with his children. Mary was 13 and Norman, 16. For the next few years they toured the midwest. In 1943, Norman entered service, and Ross replaced him on bass. Later, Mary formed her own trio with Ross switching to accordion and Jules Pursley coming in on bass.

Norman fronted an 18-piece army band at San Antonio, Texas, worked with Gordon MacRae, and Dean Elliot, then as a vocalist throughout the Pacific islands.

Upon discharge, he returned to the trio which was at the Copacabana, Philadelphia, replacing Pursley, who at the time was called into service. Pursley later returned and married Mary.

The trio then worked the east coast and ended up at the Mardi Gras nitery, New York. An Apollo record contract followed, and the group was asked to cut an Hawaiian album. This they did—but in an unusual fashion—with Margie Hyams on vibes, cowboy Eddie McMullen on steel guitar, Ross on vocals, and Mary and Norman on guitar and bass. The kids still blush when they think about it.

Cross Country on Tour

A cross-country tour with stops at Baltimore, Washington, Chicago, Springfield, and so forth, brought them to the coast. Dates here have included San Francisco, Bakersfield, Inglewood, and Santa Barbara, where they met localite Dan Roberts, who since has taken an interest in the trio.

One of the latest developments in the group's interest in bop came with Norman's 18-year-old wife Patti, who frequently sits in with the trio on piano and furnishes them with the most progressive bop inspirations.

Born in St. Louis, she was reared in Havana, Cuba, before coming to New York five years ago. Advanced piano lessons led her to bop and its many outlets in Manhattan where she often sat in—once with Dizzy Gillespie.

Dybvig Re-Forms, Sues Bothwell

Minneapolis—The Bruce Dybvig band has reorganized after last fall's hassle and breakup with leader Johnny Bothwell. The crew played dances at the University of Minnesota recently.

Winner of the 1947 *Look* All-American band title, the band merged with Bothwell last summer for an east coast tour. But they couldn't get along, and the band came home. They since have filed claims with the union against Bothwell for some \$2,000.

—Jack Tracy

Champagne, Candy—What More?



Chicago—"Just like your own love story," the local Hearst paper headlined, but the marriage of singer Mel Torme and ex-College inn model Candy Toxton went off quietly enough despite fanfare, early last month here. Both Chicagoans, both 23, they blend nicely in the photo above, taken by Mike Shea after the wedding.

Sarah's Honors Home To Jersey



New York—Our girl Sarah, though the honor is hardly exclusive, accepts her second trophy as the top singer in the land after winning the title again in the 1948 *Down Beat* poll. Plaque was presented for the *Beat* by Hal Tunis over station WVNJ in Sarah Vaughan's hometown, Newark, N. J.

I'd Like To Do 'Recitals,' Says June

San Francisco—"I'd like to do a series of 'recitals'—if it can be worked out," June Christy said when she played concerts here and in Oakland Feb. 8 and 9 with Illinois Jacquet.

It still remains to be seen whether or not such a venture would be a commercial success. June's concert debut had two strikes against it when it started—the date was too near the sellout Ellington concert and it couldn't be, or wasn't, promoted as much as it might have been.

Neither Sells Out

The result: neither house was a sellout. In fact, despite 200 passes in the house and a last-minute price cut at the door, the Geary theater, where the group played in S.F., was not full by a long shot. Neither was the Oakland house.

However, June went over with a bang with the audience. Whether singing a slow ballad like *April in Paris* or *Body and Soul*, an up tempo number like *How High the Moon*, or a rusty-dusty blues like *Evil Gal*, June certainly pleased the customers, a combination of Kenton and Jacquet fans.

She sounded a little rocky in spots ("I was scared the first half," she said) and there obviously should have been more rehearsals (they only had one). And occasionally she looked a little awkward in her stance at the mike.

All in all, given a good backing band, with rehearsals and an organized routine (with maybe a small group of ex-Kentonites), June should be a draw in a recital series.

Illinois, honkings and all, pleased all those who like to hear him do that, and annoyed all those who dislike it. You can't blame Illinois for playing that way; it's his bread and butter, but . . .

Jo Steals It

Jo Jones was more in demand from the standpoint of audience applause and requests, than Illinois. And Jo put on his usual competent performance. It's a delight to watch him drum, even if he still seems to be closer to Kansas City than bop.

Russell Jacquet killed the audience singing the blues, and J. J. Johnson had the boppers up on that top cloud with his trombone.

The twin concerts might have been much more successful if they'd had a longer and more intensive buildup. But they definitely showed that there is a pretty good case to be made out for June's desire to do some "recitals" on her own.

—rig

Pastor Pulls A Full House At Statler's New Hostel



New York—It's an opening, of course, as you can tell by noting the collection of familiar faces, reflecting great joy for no particular reason, and the inevitable white tablecloth behind which they are banked. Traditional photo, taken by Popsie, was

made at Tony Pastor's first night at the Hotel Statler, formerly the Pennsylvania, here. Seated are, left to right, Art Mooney, Jerry Colonna, Pastor, Skitch Henderson, Percy Faith, and Johnny Desmond. Standing: Frankie Carle, Jimmy Lytell, and Ray Anthony.

Hamp Packs Reopened Regal

Chicago—The first band to play the Regal theater here in its revived stage show policy, Lionel Hampton's aggregation packed the huge house daily for a week, with half-hour shows that seemed impossibly brief.

The Regal date followed a two-weeker at the loop Music Bowl during which the Hamp had his troupers run through the act all evening, an interminable show sparked only occasionally (to catch this part you had to get there when the spot opened) by a set during which Hampton played vibes all the way.

Beautiful in Contrast

Beautiful music, incidentally—soft, delicate, in sharp contrast to what happened with the band when the vibes were unattended, and Lionel either out of sight or rocking gently on the sidelines.

Chief distinguishing factor in the current Hampton unit seems to be that at least two of his tenorists can play in a practically prone position. Before getting down on their knees and bowing over backward out of sheer showmanship, the two work up to this climax through a series of shakings and squirmings indicative of extreme physical torment. This the

audience goes for in a big way.

But there is much more the Hampton band has to offer. There are two girl singers, Lorene Carter and Lurlean Harris; three male singers, Roland Burton, Herman McCoy, and Sonny Freeman. There is a two-man dance team, aided during the Regal appearance by a third capable dancer in the person of leader Lionel, and there may be some other assorted acts hanging around—we're not quite sure about this.

They Build Something

They are loud, they have a beat, everything the band plays seems to start out quietly and build up to a high point in emotional intensity, so that the listener feels as if he's riding the crest of one wave of sound after another. Listening to the Hampton band is an experience no lifetime would be full without. How you remember it is, nevertheless, a moot point.

Lineup of the band is: trumpets—Richard Garrette, Bennie Bailey, Wendell Cully, Walter Williams, and Leo Sheppard; trombones—James Wormick, Bennie Purcell, A. L. Grey, and Lester Bass (doubles bass trumpet); tenors—Gene Morris, Billy Williams, and John Sparrow; altos—Robert Plater, and John Board; bari-

Free Music Hit In Law Review

Chicago—Vern Countryman, assistant professor of law at the Yale law school, has come to a conclusion in his study of the new royalty system and the AFM which many musicians guessed long ago.

Countryman writes that the limited amount of employment, through free concerts, etc., provided by the royalty fee falls far short of balancing the unemployment attributed to the use of recorded music.

His article, in the winter edition of the University of Chicago *Law Review*, concludes that the union "yet may be driven by the force of its own arguments to the position that it no longer will provide recorded music for commercial use."

tone—Ben Kynard; piano—Frances Gaddison; drums—Earl Walker; bass—Ray Johnson; guitar—John L. Montgomery.

Arrangements are handled by Kynard, Garrette, Bailey, and Plater, who also acts as the band's musical director.

—pat

Continental, British Tours Set By Stars

Hollywood—Summer tours to England and the Continent are in the works for the Andrews Sisters, Jack Smith and Frank DeVol, and Dennis Day.

The Andrews, who played London's Palladium last year, this summer plan a skein of dates that will cover Eire, Scotland, London again, Belgium, France, Denmark, and Holland. Before the jump, the sisters will open at the New York Roxy for three weeks starting June 29. Kids will be off the Club 15 show in time to make the summer tour.

DeVol, music conductor on the Jack Smith show, seeks a British musicians union okay for him to accompany Smith as conductor to England for the latter's July 11 stint at the Palladium.

DeVol is looking for a green light similar to the one recently turned on Duke Ellington when the Duke was allowed to work before an all-British band.

Dennis Day has announced that he will play the Empire theater, Dublin, and the Metropole, Glasgow, before entering England for his run at the Palladium.

Duchin Returns For 14 Weeks At Waldorf

New York—Eddy Duchin and his orchestra return to the Waldorf-Astoria hotel for a 14-week run beginning March 31.

Only change in the band since its last engagement there just before Christmas, brings Dick Style, formerly with Larry Clinton, in on piano.

Babs, Bips, Bop In Coast Debut

San Francisco—Bop vocalist Babs Gonzales brought his Three Bips and a Bop to Dutch Nieman's local spot (either Ciro's or the Say When; which one wasn't set at press time) March 2 for four weeks, for their first appearance in these parts.

Mary Lou Williams has been signed for Cafe Society for two weeks beginning March 25. Op Joe Tenner has a deal on the air for Ella Fitzgerald in May.

Sid Wolf, operator of the Barbary Coast, wired Tommy Dorsey a \$5,000-a-week offer but as yet has had no response. He's got the Ink Spots for later this spring, he says, and will be booking other name talent.

Panorama Of Jazz



● IN RECENT TIMES jazz has come to have many definitions, but it still remains, despite the well-meaning words of many, a phenomenon that defies all effort to catalogue it with one trite phrase. Its history is comparatively brief, yet wonderfully complete; its first words were simple and uncomplex, yet it often speaks in accents curiously garbled. It has absorbed, in a short span of life, a multitude of praises and abuses and strangely enough, has preserved both. How did it all start? Well, it's a long story . . .



● JAZZ, BORN IN the "dear old city" of New Orleans, long has been acclaimed as one of the few forms of creative expression native to America. A study of the conditions responsible for its development show, however, that rather than being of a purely "American" origin, jazz owes much to the musical heritage of many lands. The folk songs and varied music of the Spanish, French, and English, among others, played a part, however small, in the formation of a music whose influence was, one day, to be felt around the world.



● THE NEGRO UNDOUBTEDLY played a most important part in the growth of this music. Originally brought to America in bondage, his own melodies of heartbreak and poverty, his work songs, hollers, chants, and dances were soon an established sound and sight throughout the southern states. The blues, an integral part of jazz, were his "discovery"—a direct result of oppression and misery of many years as well as his own particular ability to transmit his suffering and philosophy of life into song for everyone to understand.

by J. Lee Anderson

CHICAGO BAND BRIEFS

Other Loop Spots Take Up Where 3 Leave Off

By PAT HARRIS

Chicago—Three loop spots which have had a history of top musical attractions, apparently are lost and gone forever as far as being possible places where good jazz can find a home. These are the Capitol lounge, the Brass Rail, and the Band Box. But these three are balanced by an equal number in which, unexpectedly, good music was being played recently.

Dissolution of the Capitol, which had, in order, during the last few months Seat Davis, Freddie Slack, Tune Toppers and Electronicates, and Mike Riley, is complete with a collection of acts, which include the singing Dozier Boys, songstress Lee Johnson, and organist Milt Adler.

The Brass Rail lost the Pantomimics and gained the Sherman Boys, and has held over the all-gal Vedral quintet. Band Box has another in its succession of "all comedy" shows.

Happy for Three

The happy side of the picture, and we're not going to classify anything as bop or Dixie because each group has a style that's not so easily pigeon-holed, included Hal Otis' trio at the Sherman hotel's Celtic room; Leon Shash's three at the Randolph Square, and Eddie Wiggins' trio at the Riviera.

In each of these groups, the leader's own musicianship could carry the unit, but it doesn't have to. Otis, who plays both violin and piano, has a legitimate tone and skill that a classical violinist might envy, plus an understanding of jazz which enables him to play all the degrees up to and including hot, or Joe Venuti, fiddle.

But, like French violinist Stephane Grappelly, he is equally at home in the modern idiom, and can reproduce this versatility and virtuosity on the piano.

His own compositions, unfortunately unnamed, are usually the best things in a set, although Otis, guitarist Warren Downie, and bassist Bill Stillman can work almost anything around to what amounts to their own invention.

They recently have signed with Joe Glaser's booking office, and may record soon for Bullet. Otis has been caught only on V-disc wax up to now.

Saxophonist Wiggins has kept pretty close to the alto at the Riviera, although *Beat* readers may remember a photo used when he was at Jump Town, with eight reeds and woodwinds lined up in playing order ready for the Wiggins touch.

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Kilcran Quits to Teach

With Wiggins are Tut Soper, piano, and George Grunditz, drums, replacing drummer Jimmy Kilcran whose teaching load at the Knapp school was getting to be too much to combine with a full-time playing job.

Leon Shash, who plays a chromatic accordion, has the instrument down to the point where it seems impossible that anyone could do any more with it. Normally the *Beat* does not go all out for accordionists, although something of that nature happened a couple of years ago with Joe Mooney.

This, however, is a little different, for Shash does not have a quartet to work with, and an extra man makes a lot of difference. With his trio, though, and what we still feel is a peculiar mating of violin, bass, and accordion, Shash does what he calls "tonal" things, in which his exuberant and sure dynamics sometimes form a base for the violin bowing, sometimes work in counterharmony with it, and also, naturally, carry the melody over a bowed or plucked violin and bass.

Aurora Altered

The variations are endless, and the number of tunes they can implant with their individuality equally great. Also, by the time this gets off the press, they will be out of the Randolph Square and playing in Aurora, Ill., so readers will have to wait until the three get back to town to check up on all this. With Shash are Eddie Vana, violin, and Sully Picerno, bass.

Blue Note, and the Music Bowl, also in the loop, have enough talent

booked to make both places eye each other with horror. Duke Ellington is at the Note for two weeks, closing March 27, after which Mel Torme and Max Miller move in for another two, to be followed by three weeks of Jazz at the Philharmonic with Ella Fitzgerald, which ends on May 2 when Dizzy Gillespie opens. Unbooked period follows Gillespie's two weeks, with Herbie Fields due soon after. Word was that the Note was trying to get Joe Mooney to play opposite Fields, a weird billing if there ever was one.

Bowl's Brave Booking

Music Bowl, which Jack Peretz bowed out of and which is now the worry of Bert Miller and Jack Rizzo, has the following schedule: Billie Holiday and Red Saunders, hopefully set to open March 8 for two weeks, then Charlie Parker, Charlie Barnet, Louis Jordan, Cab Calloway, and Count Basie, all for two-week periods.

The Bob Perkins trio probably will stay on as house band. Incidentally, Perkins' men are Norman (Flip) Gaines, drums, and Floyd Morris, piano—a fact which got jumbled in a recent column.

Dizzy Gillespie and Sarah Vaughan at the southside Regal March 18-24. Another astonishing lineup is being planned for the Regal theater's May 6 show, which will boast Illinois Jacquet, Savannah Churchill, the King Odom quartet, and Hot Lips Page and his band. Their April 15 show will have the King Cole quartet and a local band, while the Ravens and Dinah Washington are in on May 20, also only for a week. The June show at the Regal is still indefinite, but Louis Jordan makes it a hot week starting July 1.

Red Gets 'Vacation'

Silhouette, like a lot of places around town, has been having bad business. They let Red Allen go at the end of one week, which gave Henry Jr., a chance to take 18-year-old Henry 3rd, also a trumpet

player but still going to school, down to see Henry Sr., in New Orleans. Mardi Gras time, and the first visit Allen has made to the old town in several years.

Allen's band at the Silhouette included old standbys J. C. Higginbotham, trombone, and Don Stovall, alto, plus Johnny Pate, bass; Eddie Bourne, drums, and new pianist Jimmy Phipps, who was with Benny Carter years ago.

Ventura and Nellie Open

Nellie Lutchter, scheduled to go into the Rag Doll, didn't because place—also lost by Bowl—floundering Jack Peretz—shuttered. Nellie followed the Arthur Godfrey show into the Oriental theater on March 17, for three weeks, with Charlie Ventura's band. Interesting to note that the Godfrey "talent search" affair had singing guitarist Mary Osborne among the "found." Mary was last in Chicago with her trio at the Blue Note.

Pearl Bailey into the Oriental April 28 for three weeks, with Frankie Laine in around the end of June, and Louis Jordan following his Regal date at the loop

theater. Oops! Forgot Jane Russell, who also sings, precedes Pearl Bailey at the Oriental.

Chicago theater had the slam-bang combination of Lawrence Welk's band and Borrah Minneville's Harmonica Rascals for two weeks ending March 17. Next "musical" attraction, noted at press time, was Eddie Cantor's show there, starting April 15.

Vaughn Stops Over

Big one-niter March 12 at the Aragon ballroom, when Vaughn Monroe hits town. Eddy Howard stays there until March 20, when Chuck Foster follows, with Dick Jurgens in the northside Karzas kastle April 17. Griff Williams holds at the Trionon until Tommy Carlyn opens April 19.

Blackstone hotel counting itself lucky to get Andy and Della Russell for two weeks, ending March 14, a last-minute booking. Dick La Salle's band held over in their Mayfair room, and Danny Cassella in the Balinese room.

Chet Roble back in the Cairo, which thought it might get the Mary Kaye trio back to work op-



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posite Chet. Some west coast publicity made Mary a "hot" item, though same publicity could have been gotten just as easily when she was in Chicago last summer at the Cairo.

Anita to Hi-Note

Anita O'Day and a group replaced pianist Jack Gardner who has been working opposite Max Miller's righteous three at the Hi-Note. The N. Clark street spot is still Miller's place, we think, and might be wise to keep it that way, building its own following *a la* the not-very-distant Jazz Ltd.

Victor Borge in instead of Phil Baker's show at the Empire Room of the Palmer House, due to Sid Silvers' illness. Barclay Allen stays, at least until pianist-comedian Borge closes early in April.

Sherman Hayes disbanded last month because of illness.

Leon Abbey, violinist, still at Harry's lounge, at the corner of 63rd and Vernon. His two-week date there has stretched to a 20-month engagement. It was, he says, the only contract he's ever signed

without an option.

Coco, the clarinetist who was at Elmer's, latter-day Chicago jazz haven, has a quartet at the Ranch in Lyons, Ill. During the Elmer's days, dancer Steve Condos would finish his stint at the Chicago theater, then trot over to join Coco on trumpet for the rest of the night. Such are the fires of youth.

Gene Travis' band, which has been rehearsing six months and sounds like it, getting ready to work if work can be found. Instrumentation is three violins, viola, three tenors, baritone sax, trumpet, and three rhythm. Travis fronts the band with his French horn, and Jackie Stevens sings with the unit. Not jazz, but definitely music.

Burkhart Fans Faithful

Jay Burkhart at the Nob Hill on Mondays, and the small group of Burkhart men and alumni there Sunday afternoons. The rainy night Sarah Vaughan and Lester Young opened at the Blue Note to a disappointing crowd was more cheerful at the southside spot, where

Burkhart fans sloshed in, wet but faithful.

Townsmen staying over at the Sky Club, where Jerry Brown replaced Sinclair Mills as single pianist. . . . Three Brown Buddies at the Club Moderne, also on the westside, where Mike Young followed Johnny Betts on intermission piano.

Albert Ammons, out of the Tailspin, may be back there, operator Dee Gould says, some time soon. Junie Cobb and Annabella at the Mark Twain, which still has pianist Denny Miles. George Dixon and band celebrate three years at the Grove Circle inn on April 29.

Lane Gives Way to Organ

Three Tones, formerly called the Three Bars of Rhythm at the Grand lounge. Rupneck's had the Aparo trio and Charles Rochermel Jr. and his all-glass organ replacing Johnny Lane's band.

Floyd Smith still at the DuSable, while Little Sax Crowder, onetime Earl Hines bandsman and arrang-

Blue Opens Ballroom

Lenoir, N. C.—Blue Barron's orchestra opened a new ballroom here, part of a new \$150,000 American Legion building. Art Mooney's band is scheduled for a March appearance.

er for Lionel Hampton, into the Club Algiers. With Crowder are his wife Ruth on piano; Henderson Smith, trumpet, and Quinn Wilson, bass.

Onetime Spike Jones clarinetist Ding Bell has his own trio at the Crown Propeller, where Leon Gonzalez' trio alternates. Music Box has the Duke Groner trio, while the Henderson lounge has the Myrtle Jenkins three.

Ritz lounge booked Clarence (Gatemouth) Brown, blues singing guitarist, and the Dan Griffin trio to follow Andrew Tibbs and King Kolax. Tenor saxist Eddie Chamberlain into the Blue Heaven, on 63rd near Cottage Grove, with drummer Chuck Williams and pianist James Craig.

STRICTLY AD LIB

by THE SQUARE

Glen Gray has succeeded in getting a number of his former sidemen to rejoin him for his re-entry into the dance band field this month. Early lineup of the band has Bobby Oblock, Guy Erlandson, and Wade Penning on trumpets; Russ Sonjou and Dick Nash, trombones; Bill Shine and Fats Daniels, altos; Morgan Miller, tenor; Teddy Leo, baritone, and Pete Vuolo, drums.

Buddy De Franco left NYC and went into the Carnival lounge in Pittsburgh as a single for a fortnight. A local group accompanies him. . . . Beat plaques were awarded to altoist Charlie Parker and trombonist Kai Winding by Symphony Sid on a broadcast from the Royal Roost. . . . Bassist Eddie Sfranski got his plaque while playing the Clique with Charlie Barnet.

Reports reaching Chicago that blues singing guitarist Lonnie Johnson had died en route from Cincinnati proved false. Right name but wrong identification.

Woody Herman's ace drummer, Don Lamond, pulled out and joined Harry James' band on the west coast. Herman replacement was uncertain at press time, but Shadow Wilson has been rumored as the man. . . . Vic Lombardi to MCA from GAC.

Lou Zito, manager for Charlie Spivak, will run for public office in his home town of Ardley, Pa., next fall. . . . Beat correspondent for Pittsburgh, Bettelou Purvis, and Maurice Mysels are engaged. . . .

Back in 1927 a child prodigy named Adolph Traymontana was headlined at Carnegie hall. He now is known as Dolph Traymon and recently penned The Fred Astaire Rumba as a promotion gimmick for the latter's dance studios.

Group called the Three Bars trio, now appearing at the Crest room in NYC will pioneer hop in the far Pacific islands this spring. Manila will be their first stop. . . . Dick Carpenter, ex-Dizzy Gillespie road manager, had a reunion with the band a couple of weeks ago when he was in San Francisco with the Illinois Jacquet unit and Diz played at the Barbary Coast at the same time.

Ex-Tex Beneke clarinetist Mal Lary currently has a combo at the Chat-Lo inn in Portland, Maine. Lary also played with Herbie Fields and Randy Brooks. In his group now are Freddy O'Connell, drums, and Gramp Nye, piano.

Jazz at the Philharmonic is scheduled to come into the Royal Roost March 30. Charlie Ventura will return there on Labor day if everything goes right. . . . Johnny Long decided against signing a two-year contract with Signature records. Instead he cut only two sides for them late in February. Fiddler is negotiating with another disc firm.



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NOTES between NOTES

By Michael Levin

New York—The standard cry of the purist, "Big bands are dead, vitiating copies of the true jazz spirit. They have all the emotional smack of a moldering fish."

File here a disagreement. It's been so long since we heard a good band play well that such was not possible before. However, Woody Herman's Herd showed up here two weeks ago and acquitted itself nobly.

Though the band's performance was uneven and at points even ragged, there were points, especially at the beginning of their Carnegie hall concert, where the collective smack of their performance was a thrilling thing to hear. Granted the imperfections, there was still enough good music pres-



Mike

ent to make dry bones out of the puristic comment.

The principle problem at the concert was one of dynamics. Sponsors Leonard Feather and Symphony Sid who seem to have taken heed of some of the bitter comments addressed their way here after the Gillespie concert, had the band presented on levels without an audience in back of them.

However, this still does not solve the acoustical problem of the

"mush" that Carnegie hall makes out of the sections when heard in this fashion. Plus the fact it seems a little ridiculous that Bill Harris needs a microphone to be heard on a trombone solo whereas the New York Philharmonic's oboist makes himself heard every week without difficulty.

The solution, it seems to us, is the same used in a large recording hall where you want "echo" and sharp presence but still a full tone: back up the band with acoustic reflectors which absorb the cross-talk from the sections but reflect the sound of the complete unit itself.

Using a backdrop isn't enough since it merely deadens the total sound rather than reflecting it. This might permit abandonment of the present "mike happiness" which is so prevalent. The cross hash between the mikes makes it difficult to tell just what the band is playing and makes backgrounds hard to distinguish over a soloist.

Feather and Sid by the way are to be complimented on running a concert on time and without annoying interruptions or unfortunate program lapses. It was as good a job as the Gillespie program was bad.

As has been indicated, the Herman band's performance was inconsistent. They played 18 tunes, too many of which, outside of Herman's and Mary Ann McCall's vocals, were straight up tunes giving the band insufficient chance to demonstrate its varied abilities.

Summer Sequence was played but not with the same degree of technical excellence shown on the Columbia recording. Composer Ralph Burns, who was at the piano, evidently made a few slight score changes, substituting a Terry Gibbs vib solo for that done on the record by Flip Phillips.

The evening's solo honors were held by afore-mentioned Gibbs and trumpet men Ernie Royal and Red Rodney plus Stan Getz' tenor. Brother Gibbs, first raved about by this writer more than two years ago when he was a 52nd Street wonder, is even faster and more convincing that he was then. He

PeeWee Forms Trio

New York—Clarinetist PeeWee Russell formed his own trio to play at the Riviera, Greenwich Village nitery. Backing him up are Art Hodes, piano, and Herb Ward, bass.

still lacks only one quality necessary for a really great hot musician: good control of his tone which at the concert was too often harsh and ragged.

The trumpet section was impressive as was the superlative rhythmic work of Oscar Pettiford and drummer Don Lamond. That latter worthy is a truly phenomenal supporting musician these days.

Coming back to the balance problems for a moment, it might be a good idea to equip the boys with rubbers or some similar silencing device since the foot-tapping still is raising hob with the mikes.

Crowd-pleaser of Woody's hour was *Lemon Drop*, with Herman doing a devastating takeoff on a bop vocalist of the gonest variety.

Harry Belafonte's intermission singing was not nearly as effective as his stints at the Royal Roost have been, primarily because his delivery seemed to lack the easy sincerity which has been his trademark. Al Haig's accompanying was thoroughly accomplished.

Nat Cole's hour was another proof of the audience charm of the greatest song plugger in the country. For years we have been trying to figure out why Nat was such a tremendous vender of lyrics; can only conclude that in addition to his natural taste in phrasing, he is a "consonant cooer."

He fondles, lades, cradles, and wheedles the most emotion out of sounds that most singers deliver as more or less explosive punctuation to their softer vowel sounds. Listen to his new *Portrait of Jenny*; you should hear it clearly there.

At this concert, Cole appeared with ex-Kentonite Jack Costanza playing conga and bongos. The crowd liked the addition enormously, cheered and clapped with the rocking beats that developed.

Capsule Comments

Chicago—Joe Burton, whose unique pianistics and personality left this town bereft but not quite swamped in tears over a year ago when he went to the west coast, is back, and with a new trio.

On the west coast he worked with guitarist Barney Kessel and bassist Joe Mondragon; current group spots ex-Art Van Damme guitarist Red Roberts, and ex-Anita O'Day bassist Gary Miller.

Bopping three played a week at the Argyle recently, and at press time were almost sure of a loop spot to follow. They are scheduled to record for Supersonic, one of the numbers certain to be Roberts' vocal on *Baby, Baby All the Time*.

—pat

New York—Jack Carson brought a show to the Strand that had loads of music, but little of it meant anything. The main chore of the Chris Cross orchestra was to accompany the acts, which it did quite competently.

On its own, it had one crack at the spotlight, the opener, which was an original, or a well-disguised standard, wherein the solo stars of the organization received a fast chance to show their wares. Not once during the show was the name of the ork leader mentioned.

Marion Hutton did a pair of tunes and cinemactor Robert Alda surprised everybody by singing. He has no great pair of pipes but did okay. However, he did more singing than acting, and the voice didn't warrant that. Carson, too, sang but that was merely a gag—we hope!

—jeg

Hollywood—Whiting Music, firm headed by Margaret Whiting, has cleared some 300 songs penned by the late Dick Whiting, her father, and this month will start operation to move them. Recording dates are being set with various artists.

Brochure Describes Public Music Shows

New York—The AFM has printed and distributed a 44-page brochure entitled *Music for the People*, described as "a report by the American Federation of Musicians covering the first two years and the first \$3,000,000 of its free public music program."

In a foreword, James C. Petrillo explains the purpose of the recording and transcription fund, followed by illustrated samples of where the programs were carried on—vet and civilian hospitals, sanitariums, public dances, parades, and concerts.

Basie Switches To GAC From Morris

New York—Count Basie was added to the string of William Morris band attractions to switch to General Artists corporation, signing an exclusive agency management contract with GAC.

The office took over immediately and books the band for all dates following its Florentine Gardens, Hollywood, engagement.

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SWINGIN' THE GOLDEN GATE

JATP Plugging May Push Concerts To New Marks

By RALPH J. GLEASON

San Francisco—Back in the middle of February before the drums had stopped beating for the four-day Benny Goodman appearance in the Bay area, Tony Valerio and Al Bramey, local Mercury record distributors, started whooping

Pierce To Form Beantown Band

Boston—Larry Clinton's pianist, Nat Pierce, is due back in Boston sometime this month to organize his own band. Pierce will employ all Boston musicians, including altoist Charlie Mariano and tenorist Chuck Stentz.

The new Pierce band will use a modernistic library which was written by the leader prior to joining the Clinton organization, plus

bop arrangements by Mariano and Gate Preddy. Pierce probably will use a total of 16 men and two vocalists.

The Paul (Fat Man) Robinson combo is receiving top billing at the Rio Casino since leaving the Petty lounge, the first musical attraction to receive such billing at the Casino since Billy Eckstine's engagement.

Group includes Henry McCoy, piano; Clinton Jackson, drums; Oscar Dunham, trumpet, and leader Robinson, alto, and vocals.

—Ray Barron

it up for the Jazz at the Philharmonic appearance here March 17 and 22. By the end of the first week, and after the promotion on the Goodman dates got out of the way, it was next to impossible to turn on a radio at any time and not hear somebody chirping about JATP.

The magic name of Ella Fitzgerald had every platter spinner in the Bay area mad with joy. Add to that the other promotion Valerio and Bramey lined up, and you have some idea of why they're predicting that Norman Granz will gross a fine, fat, five-figure sum for the two dates. In San Francisco on the 17th, they're using the Civic auditorium because the Opera House won't let Granz back in, since the last time out, the kiddies broke some chairs and a pane of glass or two. And the auditorium holds more.

In Oakland they're also expanding. This time the deal will be in the arena of the Oakland auditorium, which is the spot Hampton packed 7,100 paying customers into last fall.

Turney In Cleveland

Cleveland—The Norris Turney quintet has opened at the Carnegie hotel lounge for an indefinite run. Revamped unit has Carl Carter, piano and vocals; Joe Collier, drums; Junior Ray, bass; Turney, ex-Eckstine, Millinder, alto and tenor, and Rita Butler, vocals.

Lorry On Deccas

Hollywood—Dave Kapp, Decca vice president, has signed singer Lorry Raine. Deal included taking over Miss Raine's *Can't Sleep* and *Lovely Cafe* for March 14 release, two sides already out on Coast label, which waxery released rights to.

Local deejays are listening to new sounds by Baron Mingus, ex-Hampton bassist who's been jobbing around here lately, in a set of four sides made for Hal Fenton of the Fen-tone label.

Made in San Francisco with local kids, including Dante Perfumio the S. F. symphony flutist, the sides should settle that old saw

Plaza Quintet May Take Off For K. C.

Shreveport, La.—Having fully recovered from the loss of instruments and library in a fire last December in Austin, Texas, the Plaza quintet has been at the Pelican club here, and soon may go to Kansas City.

The group, which organized at the Hollywood Plaza hotel in Hollywood and played there for four years, went under the name of Jose Ortiz' band, until Ortiz pulled out after the fire.

Unit now consists of Lloyd Stafford, trumpet; Glen Chappelle, ex-Teddy Hill, drums; Dick Enos, ex-Harry James, guitar, and Kenn Propst, bass.

They play everything from pop tunes to tangos, guaraches, and a montuno now and then when requested.

Enos doubles vibes; Chappelle does most of the solo vocals, and Stafford's wife, Linda Grey, could also do some singing, except that she is singing with Jerry Wald's band, several thousand miles away.

about how hard it is to get good musicians in Frisco. Mingus got 'em.

Tambourine, Too

The group, a 22-piecer with five trumpets, four trombones, five saxes, a cello, a tambourine, and a regular rhythm section, cut a Mingus original, *God's Portrait*, with Herb Gayle on vocal; another Mingus number, *Story of Love*, an instrumental, and *He's Gone*, a Ralph Manza tune with Gayle on vocal.

Latter coupling is a money-maker definitely, with *Story of Love* a sure thing to wig boppers everywhere. Vern Carlson, a local music student, blows some beautiful trumpet on these sides. Fenton is trying to peddle the masters in order to get better distribution; he shouldn't have any trouble selling them.

Even if *God's Portrait* isn't all its composer had hoped it would be, the other two sides, especially *Story of Love*, more than make up for it.

Illinois Out

Illinois Jacquet left Cafe Society after a week. No business. . . . Dizzy played the greatest stuff imaginable to pitifully small crowds at the Barbary Coast night after night with Johnny Hartman singing ballads like *Lillette*, *Old Man River*, *Lover Come Back to Me*, and *I Should Care*, and the band playing such dreamy gems as *Enchantment*, *Tabu*, *Duff Special*, and the usual Dizzy standards.

All of this just to prove the band can play it any way the audience wants it, slow, fast, loud, soft, what have you. The music was worth the price, which was high. Maybe it was the aptly named Joe Okie, the intermission comedian (?), who kept them out.

BAY AREA FOG: Red Callender at the California Theater club signed with the Jack Allen agency and is dickering for a radio remote. . . . Louis Armstrong playing a Sunday night date Feb. 20 in Oakland for John Bur-Ton, bucking the Benny Goodman dance at the Edgewater. . . . Scat Man Corothers reports that Leo Watson is ill in a Los Angeles hospital. . . . Slim Nierueter in a plaid bop beret subbing for ailing clarinetist Bob Helm in the Lu Watters hoedown. . . . Voile Gilmore, Capitol manager, shifted to L. A., with Ed Nielson replacing. . . . Jan August slated for the area. . . . Joyce Bryant and the Sepenairs signed for another six weeks at the Irishier.

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'Yankee' OK But Isn't Up To Crosby Standard

By CHARLES EMGE

Hollywood—Previewers of Bing Crosby's latest, the long-awaited *Connecticut Yankee in King Arthur's Court*, were a little disappointed, possibly because most of us have come to expect nothing but the best when Paramount puts out a Crosby. Paramount had access and full rights to three previous treatments of the Mark Twain story.

Past screen versions starred Harry Myers (1921) and Will Rogers (1931), and the Rodgers and Hart stage version (1927).

None of the new songs turned out for the picture by Jimmy Van Heusen and Johnny Burke, on our first hearing, seemed to be up to that ace team's usual standard, though this impression could be due to the fact that the musical numbers, for the most part, are not well-integrated with the action.



Charlie

The presentation, as sung by Bing and Rhonda Fleming, is all anyone can ask. It was Rhonda's first vocal assignment in pictures, and if you're a bit tired of the personality-styled, band-singer type of singing, you'll like the unpretentious quality of Rhonda's voice.

Bing Makes Most

As usual, Bing makes the most of his role. Thanks to his own performance and that of other members of the cast, such as William Bendix and Sir Cedric Hardwicke, *Connecticut Yankee* is, if not an *Emperor Waltz* or a *Welcome Stranger*, very good entertainment, with some top-notch laughs.

Some of the best are found in the unique musical sequence in which Bing coaches King Arthur's court orchestra out of medieval

Spade Sets Deal To Kinescope TV Show

Hollywood—Spade Cooley has set a deal under which his video programs will be Kinescoped for sale and release in other parts of the country.

Cooley has two teleshows. One, a sustainer, originates in the Santa Monica ballroom Saturday nights; the other, which is sponsored by a radio manufacturer, is picked up from a different high school auditorium every Monday night.

'Woody' Stirs Ruckus In Best Movie Music Choice

Hollywood—Announcement of musical subjects nominated for "Best of 1948" awards by the Motion Picture academy brought on, as always, a controversy among movie music men. This time a squabble arose as to whether one of the songs nominated, *The Woody Woodpecker Song*, by guitarist Ramey Idriss and pianist George Tibbles, was eligible, under the academy's own rules, for entry.

The academy's booklet on eligibility reads as follows for this division: "Songs written for and first used in an eligible picture."

Rival tunesmiths (whose songs weren't put on the ballot) screamed that the song was written as a pop number and bought by Walter Lantz for use in one of his shorts, *Wet Blanket Policy*, after it had become a hit via phonograph platters.

However, Idriss and Tibbles

three-beat into four-four dance time.

'Trumpet' Solo

Dialogue, gags, and the tricky instrumental arrangement for this sequence were turned out by Paramount's Joe (Jingle, Jangle, Jingle) Lilley. The odd-sounding "trumpet" solo was recorded by staff man Ralph Dadisman on an E-flat valve trombone.

The topper in this sequence is Bing's courtly admonition to the musicians to "puteth in the brass and taketh out the lead" (the revised version of a gag which, in its original form, was turned down by the front office).

supplied satisfactory evidence to the acad's music committee, which is headed by Columbia's music chief, Morris Stoloff, that they had discussed the idea of writing a "Woody Woodpecker" ditty with Lantz long before they contacted publishers and that he accepted it immediately after they completed it and presented it to him.

Songs Undistinguished

Other songs listed on the ballots sent to members of the acad's music branch were *Buttons and Bows* (from *The Paleface*), by Jay Livingston and Ray Evans; *For Every Man There's a Woman* (from *Casbah*), by Harold Arlen and Leo Robin; *This Is the Moment* (from *That Lady in Ermine*) by Frederick Hollander and Leo Robin; *It's Magic* (from *Romance on the High Seas*) by Jule Styne and Sammy Cahn.

It's pretty generally agreed that none of them has the lasting

Monte Checks East

New York—Pee Wee Monte, personal manager of Harry James, visited here on a combined business-pleasure trip. He's been checking several angles of a proposed eastern tour by Harry and his band during the spring months.

quality of some of the top movie songs of other years.

The academy used to have an award for "Best Original Score," but announcement of the winner never failed to bring howls that the composer merely had done a clever job of adapting, rearranging, or otherwise working over someone else's music—or even his own.

Originality Skipped

So now the award specifications for scoring achievements skip the "originality" issue, and the Oscars are handed out for "Best Scoring of a Musical Picture" and "Best Scoring of a Dramatic or Comedy Picture."

Nominations in the first category were *Easter Parade* (Johnny Green and Roger Edens), *The Emperor Waltz* (Victor Young), *The Pirate* (Lennie Hayton), *Romance on the High Seas* (Ray Heindorf), *When My Baby Smiles at Me* (Alfred Newman).

Up for first prize in the second are *Hamlet* (William Walton), *Joan of Arc* (Hugo Friedhofer), *Johnny Belinda* (Max Steiner), *The Red Shoes* (Brian Easdale), *The Snake Pit* (Alfred Newman).

In both divisions there are cases where nominal credit went to music directors who functioned only in a supervisory capacity.

—gem

Bullet Disc Nixed By Copyright Law

Hollywood—The 1909 copyright law, so often claimed antiquated, was found to have teeth here recently when Bourne music nixed a Bullet release of *Huckleberry Man*, a tune cut before the ban by Bob Crosby when the singer was recording for Bullet.

Platter was being issued to coast wholesalers when Bourne stepped in with the red light. The law held that the first firm to release a copyrighted song must obtain license before issuing the platter.

Once a cutting has been released by one company, it has become common practice for others to follow practice, obtaining the okay at a later date.

Crosby now has signed with Columbia and has been trying to buy up his unused Bullet masters.

Ethel Smith To London

London—Ethel Smith, virtuoso of the Hammond organ, will fly here from America to open a three-week engagement at the Palladium beginning April 11. Immediately following this run, she'll play at Les Ambassadeurs, Paris.

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And Molly Put The Candles On



Hollywood—Fibber McGee and Molly present their music conductor, Billy Mills, with a cake in celebration of his 11th anniversary as baton wielder on their radio show. That's Billy on the right, accepting what looks like a strictly Wistful Vista job of cake-baking.

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ON THE SUNSET VINE

Simple Simon Taint Spells 'Your Lucky Strike' Flop

By EDDIE RONAN

Hollywood—The American Tobacco company has tossed in the towel on its *Your Lucky Strike* afternoon CBS show after spilling something just short of \$250,000 down the network drain. The aircer, emceed by Don Ameche, had a format calling for semipro and professional entertainers—singers and small group instrumentalists for the most part—to compete for audience reaction.

Participants were brought to the mike, briefly interviewed, and told that this may be "their lucky strike." Those who appeared were paid scale, and the winner was offered a "prize" of an appearance as an act at one of the local clubs.

It is no wonder the experiment failed. In the first place, the format was smacking of "amateur show," and scared out all professionals with pride.

And the payoff is that the town is jammed with top talent at liberty who would jump at the chance of an appearance if it hadn't had the Simple Simon taint. Appearance as guests rather than contestants would have been better.

Second, to allow a tin-eared au-

dience judge a winner is folly. Audience sympathies overpower judgment, and results usually run to the maimed, the children, the wavering baritones singing *On the Road to Mandalay*, and on down to the better talent. A group of competent judges would have eliminated this pitfall.

With the format used, the show drew only second-rate talent and resulted in a second-rate program. And, believe it, it was no competition for even the flattest suds operas on the other nets.

Bob Stern has been named professional manager of Lou Levy's *Duchess* pubbery for the west coast. . . . Mike Douglas, former Kay Kyser vocalist before Harry Babbitt, has cut his first two sides for Decca, *Without a Friend* and *She's a Home Girl*, backed by a Sonny Burke band and the Four Hits and a Miss vocal group. Marv Saltzman is handling.

Burleigh Smith is doing a TV show with Kid Ory and Pete Dinklage on KLLC-TV. . . . The Harry James band will trek east after Easter taking the Skylarks vocal group.

Marion Morgan states she



Eddie

2,500 Hear BG On Coast

San Diego—Benny Goodman and his band stopped off here in San Diego long enough to play a one-nighter at the Pacific Square ballroom to a crowd of 2,500.

Goodman, still showing the effects of his recent sickness, left the bandstand early but not before he had satisfied the enthusiastic crowd.

Helen Furniss now handles the feminine vocals. The band, though not stressing bop, plays enough of it to satisfy those addicts.

Currently playing a Paris inn date in San Diego is the Jimmy Zito band. Band moved into the inn several weeks ago after completing a six-month road trip to stay at this spot indefinitely.

New male singer is Sandy Evans, formerly with Johnny Long. The band's book is devoted mostly to standards, and Zito's arrangements furnish a perfect showcase for the beautiful solos of the trombone section made up of Harry Betts, Roger Ingmen, and Lionel Seema. Zito is negotiating with several major recording companies.

Tommy Jones and his small band are playing at Sherman's. Alvino Rey played a recent one-nighter at Pacific Square. Russ Morgan, Harry James, and Freddy Martin are booked in for the month of March. A deal with Gene Krupa to bring his band to the same spot seems likely.

—Jack Bahl

wasn't dropped from the Harry James band but quit. . . . The Merry Macs just closed at the Casbah. . . . The Ted Veseley band is currently at the Royal room with Smoky Stover, drums; Stan Story, clarinet; Lee Countryman, piano; and Bob Higgins, cornet. Ted plays trombone.

The austere Hollywood Bowl is hacked over the exploitation of Blue Chip records' first release by French singer Bob Clary. One side is titled *Hollywood Bowl*, and the Frenchman's rendition isn't "sedate" enough, they claim.

The King Cole trio, escaping unscathed in a car crash, is lined up for a series of dates in the south starting late in May. . . . Wini Beatty has been signed by Coral records. . . . Richard Himber has shrouded his song popularity polling system here. It had been thorn in the side of local pluggers. . . . Harry Fields and Erroll Garner, pianists, tossed an unusual affair recently—matching classic against jazz at the Toddle House.

Singer Dick Haymes has signed for 60 tunes with World transcriptions. . . . Columbia records recently waxed Molly O'Reilly and O'Leary in *Leary of Falling in Love* using the radio-built combination of Bob Crosby, the Modernaires, and the Jerry Gray band.

Gastel Steps Down

Carlos Gastel has withdrawn his interests from the operation of the Empire room, leaving entire deal in hands of Gene Norman. . . . Paul Soupir, former band leader, is manager of the newly opened Bond clothing store. . . . Bill Weems, Art's son, is now in the band department of GAC here. In from Chicago.

More song pluggers currently are working in this territory than ever before—some 150. . . . Former band leader Ozzie Nelson and wife Harriet Hilliard have transplanted their comedy show from NBC to CBS. . . . Eleven-year-old Barbara Keller won the 1949 annual music scholarship awarded by song writer Jimmy McHugh.

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GLENN BURRS, Publisher

NED E. WILLIAMS, Editor

BUSINESS DEPARTMENT

ED W. PARO, Advertising Manager

MARY LOSSIN, Auditor

ROY F. SCHUBERT, Circulation Manager

EDITORIAL DEPARTMENT

New York Staff:
JACK EGAN
DOROTHY BROWN
1270 Sixth Ave.
New York 20, N.Y.
Circle 7-4131

Chicago Staff:
CHUCK SWENINGSEN
PAT HARRIS
203 N. Wabash
Chicago 1, Ill.
ANdover 3-1612

Hollywood Staff:
EDDIE RONAN
CHARLES EMGE
1222 N. Wilcox Ave.
Hollywood 38, Calif.
Hillside 0677

Contributors: Tom Herrick, George Hoefer, Michael Levin, Sharon Pease

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Video Just Possibly Might Aid Musician

With some misgivings, the *Beat* has been watching what generally has been whooped up as the "progress of television."

And while we believe that television isn't likely to drop from view day after tomorrow and that laudable technical advances have been made since the first set was sold, we rather wonder about the caliber of its present shows and, more important, about those shows in the future. And we wonder about the future of the musician in these presentations.

At present, there are those who expect television to revive vaudeville and some who actively are beating the drums to reinstate the good old days. Not the least of these is Arthur Godfrey, who is pestering movie houses with stage facilities to welcome vaudeville back.

But apparently television is slated to be (more than it is already) a sort of proving ground for every juggler, tap dancer, song-and-gag team, and puppeteer who ever did or ever wants to entertain—or otherwise—an audience.

Vaudeville keeled over because an act seldom had to change much of its material and couldn't keep pace with the constant twists, gag writers by the bushel basketful, new story lines and ideas, and different routines for every show that movies and then radio spawned.

A gag about a bum on the Bowery was good for a run in New York. Six months later, the same gag still was a panic in Minneapolis. Only there the bum was on Washington avenue.

When vaudeville started down, musicians were laid off rapidly. Pit bands became fewer and fewer.

But today, with vaudeville, through the good offices of television, about as close to being resuscitated as it's ever been, the musician doesn't seem to be benefiting much as yet.

If anything, he's suffering as a result. NBC's axing of some 10 studio staff orchestra men within the last month in Chicago is an example. What with new construction and installation costs incurred in adapting to television, the expendable musician is one of the first to feel any economy wave.

This means that fewer men have to play background music for the sometimes pale vaudeville acts on television these days. This leads to more doubling up, and a video viewer who sees and hears Joe Blow and His Orchestra one night can look the next night at Sid Schmoe and His Orchestra and see Joe playing second trumpet. Sid also resembles the trombonist of the previous night in Joe's band.

It's true that some musicians—mostly name men—have found new opportunities in TV. But the unheard of guy hasn't been helped much and, if anything, has been hurt by the advent of television.

And so, for musicians, apparently the brightest hope in television, at least for the next couple of years, seems to lie in the ability of this new medium to reinstate vaudeville, or something approaching it, on the legitimate stage throughout the country, thus necessitating the return of pit bands.

If this is accomplished, however, it will be at the expense of a populace which put up with vaudeville's unchangeableness because it liked the novelty of a TV set and could see gorgeous George at certain times between puppet shows.

New York—The Three Notes, Joe Ziehl, piano; Gene Arthur, bass, and Joe Monk, guitar, have completed a five-week date in Sunnyside, and have moved farther out on Long Island to Bayside, where they are currently at the Crescendo.

New York—Vi Burnside, former saxist with the Sweethearts of Rhythm orchestra, has formed her own all-girl band. She'll head for the coast via the south and southwest on a series of one-nights. Band is managed by Harry Lenetska Associates.

Carter's Trio



New York—Three on bass again, but it's Bob Carter's big fiddle, and his three daughters. From left to right they are Patricia, Joan, and Virginia. Papa Carter is the former Sheboblou and Chubby Jackson-Bill Harris bassist.

CHORDS AND DISCORDS

Top Ten Stretches

Roslyn, N. Y.

To the Editors:

After reading the article on Shanghai (*Down Beat*, Jan. 28) by Hal P. Mills, I was rather disappointed in not seeing mentioned as one of the 10 top band leaders Monty Montez. He played for me when I was manager of the Shanghai Enlisted Men's club for the United States army from March to October, 1947.

Several big night club owners tried to lure him and his band away, but he stayed on to give the American GIs stationed there the kind of music they liked.

However, the best in the spotlight, and how you ever overlooked her is beyond me, is Ann Abella, a real top-notch whose voice could be taken for Martha Tilton's.

One more name to add to the Far East's musical hierarchy is that of Tony Pierrera, whose band plays at Prince's in Calcutta, India. His style and piano technique would compare with some of our able contemporaries.

T/Sgt. Anthony S. Stabile

Tough Tribute Praise

Vallejo, Calif.

To the Editors:

In Memoriam—Dave Tough (Gretsch Mfg. Co. advertisement, Jan. 28) in my estimation was as fine a tribute to a truly great man, as well as an amazingly accomplished musician, as could be paid to any person.

It makes me feel good to see tribute and credit paid where it is truly deserved.

A. Marrero

Lemon Drop

Freeport, N. Y.

To the Editors:

Just a note to inform you of a mistake on the label of *Lemon Drop* by Woody Herman. George Wallington is the sole composer, and my name on the label is more than likely a misprint. However, I did play bass on the record, sang in the choir, and sang the high-pitched part at the end. But full credit for writing *Lemon Drop* belongs to Wallington.

Chubby Jackson

Rosemary Memorable

New York

To the Editors:

Until quite recently, I've been relatively unimpressed by seemingly good vocal records by the

lesser-knowns. I've tried to convince myself that it was the newness of the artist together with an unusually good background arrangement. This solid wall of resistance was thoroughly shattered by Rosemary Clooney's vocal efforts on *Grieving for You*. I can listen to that side all day and detect something new on each playing.

William Braden

Buddy And Bop

Lincoln, Neb.

To the Editors:

... One statement made in the story (*Buddy Gives Boot To His Boppers*, Jan. 14) was that Buddy's band was running him instead of Buddy running the band. I'm sorry, but if that's what it takes to get the terrific sound the Rich band had when I heard it at the Hollywood Palladium in August of 1948, let's have more bands doing it.

Buddy claimed bop doesn't get bookings. Maybe he hasn't kept up with selling bop bands as Dizzy Gillespie, Woody Herman, Charlie Ventura, and semibop Gene Krupa.

I believe Buddy would have reached greater heights if he would have had the good fortune of being able to put some records of that band on the market. And some of the trouble he is having with booking may be because of his not-too-well-known name—among others than musicians.

Jimmy Phillips

Three's The Charm

Sylvania, Ohio

To the Editors:

In the January 28 *Down Beat*, Wayne Strafford of Toledo writes concerning a great discovery of his in the person of Janet Brace who sings with Johnny Long, said discovery having been made only recently at a Christmas dance.

"Where has she been?" he asks. Her singing was "sensational." She has "everything." We won't argue.

But last summer when Long's band played a week at the Centennial Terrace, just outside of Toledo, and more recently a one-niter in November at the Trianon ballroom, a few more Wayne Straffords would have been welcome. Johnny's orchestra featured Janet Brace (same one) as vocalist.

As to Wayne's question, we can only ask, "Where has he been?"

Bob Burge

Stan Four-Noter

Antwerp, Belgium

To the Editors:

I was lucky enough to get most of Stan Kenton's records lately and as such to study them. The result: I don't think I can agree with your record reviewers, whether Don Mix, or Tom. I have known every *Down Beat* that has been published in the last three years, and only once have I found a Kenton disc worthy of a four-note mark, according to the men mentioned above.

It is not my opinion that every Kenton side is worth four notes, yet there are others besides *Willow, Weep for Me!*

What I don't agree with is the fact that even if these guys give Kenton three notes, they do not do it with the personal feeling that this music is great, but merely because they want to make the *Beat* readers happy.

I've read their remarks over and over, and whenever they generously consent to give Kenton three notes, their remarks and appreciation only amount to one thing: "After all, folks, this is only worth two notes." But as I said, they want to make everybody happy.

I was lucky enough to study a little music and harmony, and as I listen to these Kenton records I find that this guy deserves something better than the average fellow and, therefore, ought to be considered in a very special manner.

The musical complexion of practically all of his numbers deserves a two-note rating by itself. Add to that the originality of the themes, and in many cases the perfection of the performance, and you'll come easily to a four-note result.

Joe Nelles

RAGTIME MARCHES ON

NEW NUMBERS

BLAKE—A son, Arthur Robert, to Mr. and Mrs. Mel Blake, recently in Lynnfield, Mass. Dad is drummer at the Colonial country club there.

FRANKLIN—A daughter to Mr. and Mrs. Harry Franklin, February 7 in Pittsburgh. Dad is with the Pittsburgh symphony.

FRIEDLANDER—A son to Mr. and Mrs. Buddy Friedlander, January 21 in New York. Dad is with Mills Music.

KING—A son to Mr. and Mrs. Tommy King, February 3 in Pittsburgh. Dad is with the Tommy Carlyn band.

LUTZ—A daughter (6 lbs., 14 oz.) to Mr. and Mrs. Sam Lutz, February 14 in Hollywood. Dad is member of Gabbe, Lutz & Heller personal management firm.

MERCER—A son, Ronald, to Mr. and Mrs. Tommy Mercer, February 12 in Ossining, N. Y. Dad is singer with Eddy Duchin.

MULVEHILL—A daughter, Bridget (7 lbs., 3 oz.), to Mr. and Mrs. John Mulvehill, February 14 in New York. Dad heads GAC's radio department.

PERKINS—A daughter, Polly, to Mr. and Mrs. Tom Perkins, January 22 in Philadelphia. Dad is KYW staff singer.

ROSE—A son, Ronald (7 lbs., 13 oz.), to Mr. and Mrs. Rick Rose, February 1 in Chicago. Dad is with the Three Bars of Rhythm.

TIED NOTES

ALBERTO-MORGAN—Al Alberto, trumpet player, and Lee Morgan, singer on KYW's *Lunchtime* program, January 29 in Philadelphia.

ALEXANDER-MCDANIEL—Don Alexander, drummer, and Betty McDaniel, January 16 in Fort Worth.

KEARNS-SUGG—Neil Kearns, band leader, and Hilda Sugg, February 1 in Dublin, Ireland.

LEYDEN-SNOW—Bill Leyden, disc jockey, and Lynne Snow, February 11 in Ensenada, Mexico.

LINDT-WALTER—Carl Lindt and Lotte Walter, daughter of composer-conductor Bruno Walter, February 8 in Beverly Hills, Calif.

MARTIN-BRIAULT—Jay Martin of *Finian's Rainbow* cast and Denise Briault, French singer, February 8 in Chicago.

PHILLIPS-PFALTER—Johnny Phillips, orchestra leader, and Nancy Pfalter, singer known as Carol Lee, January 30 in Philadelphia.

PICCIRILLO-SOLOSHUN—Mike Piccirillo, manager of the Center theater in Hartford, and Anita Soloshun, recently in Hartford, Conn.

ROBERTS-SCHULTZ—Red Roberts, guitarist with the Joe Burton trio, and Doty Schultz, February 12 in Chicago.

SKYLAR-ALMEDA—Sonny Skylar, singer at the El Morocco, and Julia Almeda, dancer at the same club, recently in Montreal.

TORME-TOXTON—Mel Torme, singer, and Candy Toxtton, former model and movie starlet, February 12 in Chicago.

TRAEGER-CUNNINGHAM—Charlie Traeger, bassist, and Doris Cunningham, February 6 in Portchester, N. Y.

FINAL BAR

BOTSFORD—George Botsford, 74, composer and charter member of ASCAP, February 1 in New York.

BROWN—Fred Brown, 55, one of the Brown Brothers saxophone sextet, February 9 in Chicago.

CAMPBELL—Leonard Campbell, 21, tenor saxist with Richard Green's Rocketeers, in bus crash near Memphis in February.

DURHAM—Marcellus Durham, 26, singer with Richard Green's band, in bus crash near Memphis in February.

GLEASON—Timothy Ralph Quinlisk Gleason, 7-week-old son of *Beat* correspondent Ralph J. Gleason, February 16 in San Francisco.

GOUGH—William H. Gough, musician, recently in Toronto.

KUNKEL—Edward Kunkel, 68, musician and onetime trouper with the Primrose and Dockstader minstrels, January 30 in Cincinnati.

LAMARR—James Lamarr, 47, operatic baritone, February 3 in Charleston, S. C.

MCGUIRE—Karl McGuire, 41, composer and teacher, January 28 in New York.

PENNINGTON—Bill Pennington, 66, pianist, recently in Fort Worth.

NIRELLA—Joseph D. Nirella, 78, musician and band master, February 8 in Pittsburgh.

RASCATI—William Rascati, 32, pianist with Eddie Turner, January 28 in an auto accident in New London, Conn.

RINALDI—Michele Rinaldi, trumpeter, January 28 in Atlantic City.

RISLEY—Marvin C. Risley, 65, musician and leader, February 9 in Seattle.

SIMONS—Seymour Simons, 58, composer, February 12 in Detroit. He wrote *All of Me, Honey*, and had his own orchestra at one time.

WATSON—Rufus Watson, 26, pianist with Richard Green's Rocketeers, in bus crash near Memphis in February.

LOST HARMONY

CANOVA—Judy Canova, singer, and Chester English, February 14 in Hollywood.

Down Beat covers the music news from coast to coast and is read around the world.

Discuss Paradiddles, Not Poultry



New York—Round the turn of the year, when this picture was taken, big, toothy grins like those displayed by hand leader-drummers Buddy Rich and Roy Milton usually mean a different type of drumstick. Or has the goose flown too high even for the musician's budget?

THE HOT BOX

DJCA Good Illustration In Building A Jazz Club

By GEORGE HOEFER

Chicago—Many letters have been received by the Box asking the best way to start a jazz club. The setup of Milwaukee's new Dixieland Jazz Club of America with more than 150 members sounds good, and we believe other jazz fans and club engagements all over the country.

- Record sessions and meetings of all members in their respective localities.
- General meeting once a month of officers and policy board.
- The DJCA held a concert last month at the Athenaeum in Milwaukee featuring Doc Evans' band. Plans are under way to present other Dixieland groups at future dates.
- A quarterly review of record discussions, special features, news about club members, recommended radio programs, record trading and selling information.
- Ten per cent discount on all jazz records and albums purchased at club's official outlet.
- Advance notice of jazz concerts

Bob Thompson, vice president, advises that the club solicits members from all over the U. S. The address is 2945 N. Shepard avenue, Milwaukee, 11, Wis.

JAZZ ON THE RADIO—Joe Igo, Kenosha, Wis., is back on the air over station WLIP. Title of the show is *The Music Is Joe's Idea*, and it's on Sunday, 4:05-4:30 p.m.

George Buck, Lynchburg, Va.,

Three Ontario Jazz Groups In Concert

Kitchener, Ontario—Three jazz groups recently participated in the fourth local jazz concert here, sponsored by the Rhythm club. The three groups were led by Roy Schmidt, Willis (Tubby) Toles, and Owen Geiger.

The latter group was the stand-out, featuring Shelly Joyce on clarinet doing a *Dark Eyes* solo that kept the audience as quiet as any concert one. Pat Ludwig's piano solo of *Body and Soul* got the same reception.

—Rae Harlock



George

N. Shepard avenue, Milwaukee, 11, Wis.

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Wild Bill Starts New Jazz Concert

Philadelphia—Billy Kretschmer, for many years running the Jam Session jazz nitery, is the latest to turn his attention to the jazz concert. But instead of going into the classical halls, Kretschmer, who plays clarinet at all sessions, is staging Sunday afternoon sessions at the Silver Lake inn, a roadhouse on the nearby Jersey side. Wild Bill Davison's cornet helped to start the first session.

Also going over to the Jersey shore is Jeff Scott, who for many years pioneered in the broadcasting of old-time jazz records while handling announcing chores at WPEN here. Scott, who blazed the New Orleans jazz trail with a *Hot Box* air session on WPEN, resumes the show on WKDN, new radio station at Camden, N. J. He features discs from his own collection along with his wire-recorded interviews with jazz greats.

Also stemming from WKDN is the wide range of hot jazz, from two-beat to be-bop, spun by Art Pederson, disc jockey from Reading, Pa.

now has three jazz shows on WWOD. They are *After Hours* (Thursday, 11:10 p.m. to midnight), *Jazzology* (Monday, 8:30-8:55 p.m.), and *Just Jazz* (Saturdays, 7-7:30 p.m.).

JAZZ MISCELLANY—Roberta Hotchett, Holly Hill, Fla., would like to know if anyone ever has heard of a Lida Louise, who was written up in a magazine as a blues singer working in Memphis around 1927. The *Hot Box* would like to know what magazine this story appeared in and on whom the story of Lida Louise was based.

COLLECTORS' CATALOGUE—Helmuth Hartmann, Berlin-Wannsee, 18 Chausseetr., Germany, U.S. sector. Wants to correspond with a young American jazz fan. He has a collection of French jazz records.

Clinton E. Moon, Jefferson county sanatorium, Birmingham, Ala. Wishes to write to someone who collects Bessie Smith and also appreciates Stan Kenton, Dizzy Gillespie, and Charlie Parker.

Robert Detrez, 54 Avenue des Champs Elysees, Le Perreux, Seine, France. Would like to trade records with American jazz fans.

Ake Kjelboin, 4 Davidhallstorg, Malmö, Sweden. A lover of all types of American music. Wants to correspond with a boy or girl.

Sterling Primmer, 23a Arundel street, Forest Lodge, Sydney, N. S. W. Australia. Interested in anything from Dixieland to be-bop. Plays piano in band at Wiseman's Ferry, Sydney. Would like to trade records with an American jazz collector.

Hans Wihlke, Industrigatan 12, Stockholm, Sweden. Desires to exchange records. He has available for trading the following: Armstrong's *Confessin'*, Byas' *I Got Rhythm*, Hawkins' *On the Sunny Side of the Street*, the Ellington-Blanton Mr. J. B.'s *Blues*, and many others.

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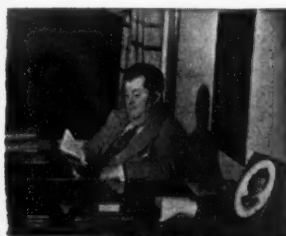
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Devils And Descants

By Michael Levin

New York—With album sales of *Oklahoma!* heading for the 1,000,000 mark, you hardly can blame record companies for making capsule versions of show scores with the original cast splashed all over the wax. Yet listened to dispassionately, almost all these albums musically are pretty shoddy stuff.

Take *Kiss Me, Kate* as this city's present glistening example. The Cole Porter score is the toast of the town. The reason may confuse you just a bit, for a good deal of the music is derivative from other things he has written as well as occasionally being just ordinary.

Despite this, the lyrics and melody lines are put together expertly enough to be pleasing even if they lack the spark of great creative originality.

However, hearing a musical in a theater and hearing it on records are quite different things. In the theater, Lisa Kirk's charming smile, Pat Morrison's sultry grace, and Alfred Drake's ease of manner are diverting complements to anything they may say or sing. On wax, their voices stand alone, bereft of any visual support.

The results are often pathetic. Miss Morrison's *So in Love* is out of tune, almost painfully so in the *forte* passages, while her phrasing is harsh and utterly unimaginative. Lisa Kirk sounds strained and shrill on *Why Can't You Be-have?* leaving only Alfred Drake of the stars to register well on the Shakespearean tunes.

Thus, the casual listener, who never has seen the show, scratches his head, asks why all the shouting, how do these persons hold their jobs?

The answer is, of course, that the theater is primarily a visual medium. What happens vocally is subordinate to what the singer does with her face, hands, and body while singing. The proof of this is the success of such technically voiceless singers as Helen Morgan on stage and the great difficulty the present crop of pop singers have working musicals and night clubs.

This is meant in no way to deprecate the abilities of such as Miss Kirk and Miss Morrison. They are very attractive females on stage and contribute to an attractive evening in the theater. But as singers in a record album, they are limp cream puffs indeed.

Obviously, the solution is to do the show scores with good singing voices recreating the stage parts on wax. Suggest this, and the record companies scream to the high heavens. Unless that "original cast" caption is on the album cover, it just doesn't sell as well. We simple fools believe the aura of tinsel and glamor we have spent \$6.60 for in the theater will be re-created on records only by the same tonsils whose outer vestments we so admired last night.

Then again there is a large hunk of the population whose need for sentiment is so large that they would rather have bad singing so that they may recreate in their minds the atmosphere which existed that night in the theater.

Thus, you can see a great many factors get into the act beside the ability to reproduce music well. They are probably just as important to the general public as the music itself, illogical as that may seem.

This mild beef then is just to point out that in almost every case

Guess Jim Wakely's Favorite Guitarist

Hollywood—A bunch of guys were sitting around in the Brown Derby on Vine street the other day when a square-jawed guy with a nice smile drawled: "Yep, some great guitarists came out of Oklahoma City. I remember a fella named Doyle—can't think of his last name now—who played great. He later went with Lionel Hampton."

"Then, there was Charlie Christian. He was the best of all. We used to jam with Charlie, and he showed us plenty of tricks on the guitar. I never saw so many ideas come out of one man."

Learned Piano

The square-jawed guy had been born in Mineola, Ark., but had been reared on a hog ranch near Oklahoma City. He learned to play the piano—mostly by ear—and decided to strike out for the big city to make his goal.

Hogs and cattle had to go. He came to Oklahoma City in a pair of levis and cowboy boots. He'd never get a job looking like that, he thought, so he spent almost all his money to "get slicked up" with tuxedo and new shoes.

He got a job playing piano and since he could read music—some—began teaching music. Including guitar. Next, he organized a group of local hillbilly jazz musicians and auditioned at station WKY as the Bellhops.

The audition flopped, and that was the end of the tuxedo and the

"original cast" albums are inferior musically and merely a register of the vocal deficits of that star-studded element who makes up the cast.

An additional deficit which shows up strongly here is the horribly dated and inept arranging of Robert Russell Bennett. Bennett is one of the biggest names in Broadway music. He is also one of the most hackneyed scorers it is this reviewer's misfortune ever to have suffered. To check this, you might listen to an album he turned out of straight instrumental show tunes for Sonora two years ago.

Incredibly awful is hardly the term for it. Yet out of indifference and lack of knowledge of younger, more fruitful, and more capable arrangers, musical producers stick to men of distinction such as Bennett who indeed haven't switched to anything new for years.

It should be added that Columbia's production job was superb in recording likewise. It's only a shame that like all show albums, what's on the recording isn't worth the technical job.

return to cowboy attire and the beginning of Jimmy Wakely, one of the nation's top western singing stars.

Wakely, who is among Capitol's biggest selling recording artists, during February completed a personal appearance tour of the west coast. He has appeared in some 25 Monogram pictures and has written more than 100 western numbers many of which have been published by Duchess music, the firm which took over the 300-number catalog of Wakely's now shuttered publishing firm.

To Begin Tour

April 1, he begins a 25-day singing and playing tour of the midwest and east backed by a company of 10 including musicians. The troupe will trek through Ohio, Illinois, Indiana, Michigan, Pennsylvania, and Kentucky.

"It's great," says Wakely, "but I still miss the old Charlie Christian days in Oklahoma City."

—ron

Roddie Loses Toms; Concentrates On 88

New York—Vin Roddie, pianist who's been getting some attention in the novelty department by doubling on keyboard and tom-toms at Garrison's and, more recently, the Hickory House, shifted to the east side Cafe James.

In his new spot, he's eliminated the tom-tom routine, concentrating on straight piano playing.

Joel Shaw Combo Moves To Delmonico

Washington—Joel Shaw concluded his engagement at the Shoreham hotel and shifted to the Hotel Delmonico in New York City.

With Shaw, a pianist, are Murray Heyman, tenor and vocals; Mac Richman, drums, and George Shaw, ex-Teddy Napoleon trio, bass.

Disbands For Dixie

Salem, Mass.—Area drummer Rickey King has disbanded his 11-piece society ork to organize a five-piece Dixieland group with standard instrumentation. King plans to play concerts, niteries, and dances.

Guarnieri Singles

New York—Johnny Guarnieri, who alternates between leading his own combo and appearing as a single, is performing in the latter category, having opened for an indefinite run at the piano in L'Aiglon, swank midtown restaurant.

Softwinds Wind Up

Utica, N. Y.—The Softwinds, instrumental and vocal trio, wound up its engagement at the Chancellor, local niterie, last week. Three-some consists of John Frigo, bass; Herb Ellis, guitar, and Lou Carter, piano.

Varnum Exits From Publicity Business

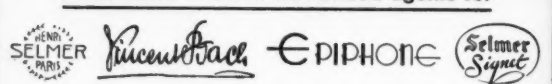
New York—Because of poor health, Wayne Varnum temporarily retired from the publicity business and sold out the interests in his firm to his partner, Marvin Drager, who will carry on under his own tag.

Former Columbia records publicists, the two opened the Varnum office two years ago and have been handling publicity for Vaughn Monroe, Dick Jurgens, Larry Green, Beryl Davis, and the Commodore hotel, among others.

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How Ventura Unit Got, Stays That Way

By Jack Egan

New York — Charlie Ventura took his combo into the Royal Roost for a four-week engagement, wound up with 10 and a few other feathers to put in his cap which made the recent period just about the most important in his comparatively young career.

In addition to hanging up quite a record for himself in the Broadway bopper house, Charlie climbed into the upper brackets in high style by snagging himself a recording contract with RCA Victor.

All in all, it put Charlie and his handful of musicians in a handsome position in the band business, on the brink of making musical history in a division heretofore regarded too lightly—the small band department.

The Ventura group has grown up on the crest of the bop wave. While a lot of its stuff is not

played in the bop idiom, its most promising and most commercial efforts have been in the new style.

As a matter of fact, it is the Ventura treatment of bop that has put the band across so strongly with the public. His use of the three-way unison effects of two voices and an instrument have contributed more than any other factor to the Ventura march forward.

To hypo this spurt, Victor is launching a heavy disc jockey promotion campaign on the unit with a transcribed *Introduction to Bop for the People* by Charlie being distributed for national broadcasting.

The general acclaim of the Ventura group, by trade and public, tops a climb that began just two years ago when Charlie organized his first combo.

In it were Bill Harris, Dave Tough, Ralph Burns, and Bob Lenninger. With this group he played 10 weeks at the Three

Deuces on 52nd Street and a week at the Click in Philadelphia.

Ventura reorganized, and his next outfit consisted of Shelly Manne, Kai Winding, Buddy Stewart, Lew Stein, and Bob Carter. This group proved much more substantial and, after six weeks at the Club Continental in Milwaukee, did eight at the Sherman in Chicago, four weeks each at the Three Deuces, New York; Stage Door, Milwaukee and Silhouette, Chicago; a fortnight at the Blue Note, and a week each at the Regal and Apollo theaters.

Following this, Charlie brought in his three brothers, and the family affair went out to play five weeks at the Blue Note, two each at Toots' Mayfair, Kansas City, and the Club Bengazie, Washington, D. C.

Then, changing to include only one brother, Ben, the unit went into the Royal Roost last summer, followed by the Howard and Apollo theaters and four weeks at the Blue Note. The recently completed unusually long 10-week run at the Roost followed.

The Ventura band has proved itself a good argument against the general impression laid upon the public's brow that all interpreters of bop music are egomaniacs, delinquents, and, as referred to in the trade, characters.

Live Quietly

While recognized as one of the top bop combos of the day, the members of the Ventura group live comparatively quiet lives. To see one of the unit at a night club or even a bar such as Charlie's tavern, the musicians' headquarters, is an unusual event.

Charlie himself is a mild-man-

Four-Piecer To Back Buddy Rogers Show

Hollywood — A four-piece unit headed by violinist Victor Arno was set to supply the music on the new Buddy Rogers TV show in which the veteran movie actor and band leader was scheduled to make his return to the entertainment world on KLAC-TV Feb. 22.

Rogers, who plays piano, trumpet, and trombone, will do one instrumental solo on each show and feature guest stars.

New Ryland Co-op Band Seeks Booker

Nacogdoches, Texas—Buddy Ryland's new 17-piece band, with four arrangers and a complete book of pops, standards, and progressive music, is seeking a booker when it is at liberty June 1.

The group works on a co-op setup which enables it to play locations at \$1,500 a week. Featured on vocals are Betty Sparks and the quintet.

Music Bowl Is None Too Cozy For Cozy Cole

Chicago—Probably the only small band with a front line of drummers, Cozy Cole's seven-piece band played its first location date here recently, one lonely week at the Music Bowl. No business caused spot to cancel Cozy's second week, when the place closed—temporarily.

Bowl patrons, even fewer during Cozy's stay than during the Art Van Damme date, heard a number of things which were musical enough to have deserved wider audience.

Cole is on an Afro-Cuban kick, and the unit is billed as the Cu-Boppers. His bongo drummer, Bill Alvarez, and conga drummer, Diego Iborra, were the first players of their instruments with Dizzy Gillespie's band, during the spring of 1947.

George (Big Nick) Nichols, another Gillespie alumnus, is on tenor; Joe Wilder, once with Lucky Millinder, plays trumpet; Tony Acquaviva, who worked with Paul Lavalle's radio ork, is the clarinetist. Billy Taylor is the bassist, and brother June Cole plays piano with the band.

Group has been together about three months, Cozy reports, and by the time this issue hits the stands, will have just finished a week at the Howard theater in Washington, the first of a number of theater dates being booked for the band by the new Billy Shaw agency.

They recently cut four sides for Decca, of which three were originals, and four for Ed Levy's Candy label. Candy confections included *Stardust*, *La Danze*, arranged by Nichols, and two arrangements by Chico O'Farrell who has written part of Benny Goodman's current book, *Botao and Mosquito Brain*.

That each man in the group is a fine musician is obvious, but the band's work tends to be uneven. Cozy's drumming sounds in opposition to his two auxiliary drummers a painful quarter of the time. The band as a whole gets a swing perhaps half the time.

Whether this was due to the discouraging effect of playing the Bowl we don't know. However, Cozy's combo certainly has a future. A bop trumpeter, a bongo player . . . that's the thing, man.



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COMBO JAZZ

Chubby Jackson

Follow the Leader
Mom Jackson

Chubby's music-from-beyond is still slightly beyond this column although it does find a modicum of entertainment in the pucky humor, bop style, that goes on both musically and vocally in his small group.

The intro to *Follow* sounds more like they set the needle before the band finished its individual warm-ups, but it all ends simultaneously with the introduction of a Billy Bauer guitar chorus in rhythm followed by Conte Condoli trumpet and tenor. Then comes a mad, mad interlude and tempo glissés up and down.

Mom has a smattering of exaggerated vocal bop and similar instrumental choruses. That Chubby is really cool, man—cool. (MGM 10354.)

Charlie Ventura

Birdland
Lullaby in Rhythm

Those who were 'able to hear just enough of Ventura's new instrumental-plus-vocal bopping through the horrible surface din of his recent *I'm Forever Blowing Bubbles* to want more will find the clear Victor surfaces a good deal more satisfactory—though strangely enough the *Lullaby* side is scratchy even on this label.

Birdland has bright ensemble choruses fore and aft with excellent trombone and a couple of tenor choruses that apparently are split between Ventura's other reed man and himself, and if such is the case Chas. gets carved badly in the process, for whereas the first tenor chorus is interesting in design and beautifully phrased, the following effort, unmistakably Charlie's, is in the worst traditions of the jazz concert halls with smears, honks, and whatnot.

Jackie Cain, who scats and ballads with equal *savoir faire*, sings *Lullaby* straight and prettily before bopping it with outside help. The tenor here is unmistakably the leader's—and in much better, characteristic taste. (Victor 20-3346.)

Red Norvo

Take the Red Car
Summer Night
Twelfth Street Rag
Band in Boston
I Don't Stand a Ghost of a Chance
El Rojo

Album rating—J J J J

For fluency of execution, taste, originality, and practically everything else that goes into the make-up of a really outstanding jazz musician there are precious few who can approach Norvo with mallet in hand.

Although Red's vibes, marimba, or xylophone successively have sounded very much at home with Benny, Woody, the bop boys, or anyone he happened to sit in with, there is a small but persistent group of his disciples who claim his finest hour and one of jazz's finest hours took place in the mid-1930s, when he and a wonderfully compatible group of jazz musicians were playing Eddie Sauter arrangements at spots like Chicago's Blackhawk.

It is fairly well-known by now that this column has held to that view, and that is why this Capitol album rates so high in our estimation. There has been no obvious effort here to duplicate the orchestration of that group, and yet the mood and atmosphere are there in large doses.

Johnny Thompson, who understands the Norvo style to a T, thoughtfully has provided scores that are principally for woodwinds with an approach to harmonic progression and change that embodies many of the best things done by Sauter and Alec Wilder.

The result is a collection of

Norvo improvisation that is thoroughly in character with what goes on behind, and it is easy to perceive that this is what Red likes as a support for his style of invention. *Car, Boston*, and *Rojo* are originals by Red; *Night and Chance* get straight melody treatment at the start, ballad style, then light jam. *Rag* opens as if it is to be the album's only novelty but develops into a good jazz side. (Capitol album CC-125.)

Thelonious Monk

Evidence
Ruby, My Dear

Evidence is a quartet side wherein Monk shares the grooves with Milt Jackson's vibes. Neither solo is either interesting or exciting to us, though the Monk's whole-tone harmonies and off-cadence rhythm doubtless will appeal to the more atonally minded of the jazz gentry. One thing you gotta admit—these boys are master mathemati-

cians. How do they ever locate the beat after two or three out of the four are wandering off into their own rhythmic transgressions? *Ruby* is a trio side—all piano and all abstract. (Blue Note 549.)

George Stone Sextet

What Is This Thing Called Love?
Goofin' With a Ghost

Sloppy bop by the George Stone sextet, which could and should have done much better in its coming out party for MGM. (MGM 10360.)

Tiny Grimes Quintet

Hot in Harlem
Nightmare Blues

Harlem is more of the above with the addition of one of those falsetto tenor choruses that we all love so well. The flipover is a slow blues by the versatile Red Prysock, who is the tenor man on side one and the blues shouter on No. 2. (Atlantic 869.)

Symbol Key

J J J J Tops
J J J Tasty
J J Tepid
J Tedious

Cats and Jammers

St. Louis Blues
The Blues

The Jammers are a Dixieland group of undetermined origin with Bobby Haggart on hand to play bass and whistle through his teeth. The trumpet man on *St. Louis* has a Yank Lawson style, and the tenor man on both sides plays passably, though neither side can be treated very seriously except by whistle enthusiasts. (Solo 10-001.)

King Cole

Three Little Words
Cole Capers
I'll Never Be the Same
How High the Moon
These Foolish Things
Blues in My Shower
Album rating—J J J J

For the minority group out of Joe Public's ranks and the majority group from the ranks of jazz lovers who come to hear Nat play rather than sing and have groused about the preponderance of vocals, this album is Capitol's happy answer.

There are no vocals and not so much as eight bars of anything else but piano, although the other members of the trio come along for the sake of a beat. Most of this is about halfway between jazz and cocktail music, but even the slightly commercial aim can't dull the excellence of the King's playing. Ideas roll out of his fingers in

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a constant stream of originality, and it is no wonder that many a budding pianist like Andre Previn, for example, either forsook the glitter and flash of a Tatum-inspired style or drastically modified it to fall more in line with the exquisite taste and touch of Cole after having heard and compared. Nat's style in this album ranges from the idly melodic tenor of *Some* through the block chording of *Moon* to the up tempo jazz style of *Capers*. There isn't much more here stylewise than you've heard Nat play before in eight-bar snatches betwixt vocals and guitar solos—only a greater abundance of it. (Capitol album CC-135.)

Bechet-Nicholas Blue Five

Old Stack O'Lee Blues
Bechet's Fantasy

Al Nicholas' clarinet and Sidney's soprano are about as compatible a couple of instruments as one could assemble for a session of the blues. Both *Stack* and *Fantasy* are slow blues, and they are better than average examples of the Bechet school of N.O. jazz with the edge going to the *Fantasy* side. (Blue Note 54.)

BAND JAZZ

Stan Kenton Encores

Chorale for Brass, Piano, and Bongos
Abstraction
Somnambulism
Capitol Punishment
He's Funny That Way
Peg O' My Heart

This album turns out to be a sort of combination of Stan's *Artistry in Rhythm* and *Progressive Jazz* books though it's apparent that this developed more from convenience than intent. This is a collection of odd sides from Capitol's unreleased store of Kentonia and at least two of the sides and probably a third were made by the old band.

This is merely a commentary and in no sense a complaint, for the old band which, while not as superhip as his 1948 edition, had many elements that appealed more to Kenton devotees than those of the later date. The *Chorale* to these ears is the weakest side of the lot.

Piano and bongos occupy about half of the wax and merely kick

a riff or two around in an annoyingly desultory fashion until rescued by the more interesting works of the brass. *Abstraction* is well-named and typical of the surrealism of the band of this and last year. It, too, spots bongos, some nifty bass fiddling by Safraniski, and Weidler's wailing alto.

Somnambulism, as a study of musical trig, is intensely interesting but is rather dreary and depressing in mood. It's a Ken Hanna score. *Punishment* is a gummy, strident bopper a good deal on the order of the, you will pardon the expression, *Metronome Riff* side the band cut last year. It's an old band side with a wonderful Boots Mussulli alto solo and some fine Kai Winding trombone.

The human voice that acts as an accessory to the brass in the final screamer is exhibitionistic, to be sure, but marvelously effective. *Funny* is probably an old side and is the only Christy vocal in the group. The high rating is as much for the fine Rugolo score as it is for Miss Christy. He really knows how to orchestrate reeds in a vocal chorus.

Peg is the final old band side with Stan's piano, Vido Musso's gone but not forgotten splashy tone and relaxed improvising and Winding's trombone. Pete Rugolo did all the manuscripts except *Somnambulism*, and each reaffirms the fact that he is one of the top arrangers in the country. (Capitol album CC-113.)

Les Brown

Oh, How I Miss You Tonight
Just One of Those Things

There evidently are quite a few of us who still are thrilled by the old-fashioned beat of a solid four-four and take particular delight in the crisp performance by the legions of Les Brown. That at least could be assumed after the success of Les' *I've Got My Love to Keep Me Warm*, and although *Things* is made by a later edition of the Brown band (circa late 1947), the same feel and beat are there.

The Porter tune gets strict instrumental treatment with a lis-

tenable, half-bop trumpet chorus, brief piano, and fine ensemble throughout. *Tonight* is just one of those things—a schmaltzier-than-thou opening waltz vocal by Ray Kellogg, a quick shift into a four-four second and a final vocal in the same tempo by Eileen Wilson. It's good side in spots, but there aren't enough of them. (Columbia 38381.)

DANCE

Frankie Carle

Let a Smile Be Your Umbrella
Sweet Sue, Just You

Both these are preban wax cut by Frankie in New York in late 1947, but they suffer little if any from the big push to get anything and everything on wax before B-Day. *Umbrella* is a straight instrumental and a perfect example of our contention that this is one of the most musically satisfying of the straight dance bands that make no claims to playing jazz.

The score is interesting but with a modern slant and no tricks. Frankie's piano can be a little dominating at times, but, after all, it's the most in-demand feature of the band commercially. *Sue* is equally as good a score, but it's not one of Gregg Lawrence's best vocal efforts. (Columbia 38388.)

Jan Garber

Too-ra-loo-ra-loo-ra!
Mother Machree

We don't particularly like waltzes, wavy saxes, continually Harmon-muted brass or the general Lombardo approach, but there are apparently many who do, and Jan is surely one of the most accurate exponents of the style. Tommy Traynor sings both sides. (Capitol 15382.)

Tex Beneke

Mississippi Flyer
Look Up

If the same mysterious forces that made Glenn Miller's *Chattanooga Choo-Choo* the biggest record of a bygone year are still at work, *Mississippi* is a cinch be-

cause it duplicates about everything on that former record except the tune.

Tex and his Moonlight Serenaders warble the peppy *Look* also, and it develops into a first-class dance side with particularly good group singing throughout and a bright manuscript that is played cleanly and with verve. (Victor 20-3340.)

Claude Thornhill

Wind in My Sails
My Dream Is Yours

Thornhill sounds just as good on Victor as he did on Columbia, and his first two releases for the former are auspicious both from a standpoint of selection and performance. *Sails* is done by the Snowflakes and *Dream* by Art Brown, and there are spots of the Thornhill piano, of course.

The way the arranger uses his horns on *Dream*, incidentally, is one of the identifying things that go into the creating of a mood style that makes this band as easy to spot as Guy Lombardo—and a lot pleasanter. (Victor 20-3337.)

VOCAL

Frank Sinatra

No Orchids for My Lady
Why Can't You Behave?
Sunflower
Once in Love with Amy

The pretty ballad *Orchids* is probably the best of the lot for Frankie in this group. It has an attractive Stordahl score and a mood like earlier and more carefully performed Sinatra.

Behave, one of the *Kiss Me, Kate* tunes with the Phil Moore Four, doesn't quite get the intimate between-you-and-me feel that was attempted, and Frankie hits a few off-pitch ones to boot. *Sunflower* is the hillbilly thing done well enough, and *Amy* evidently was waxed in New York on one of his recent eastern junkets since the Mitch Ayres band backs him instead of Axel. (Columbia 38393, 38391.)

Jane Harvey

Always True to You in My Fashion
So in Love

The tunes from *Kate*, as will be revealed further in subsequent reviews, are being recorded by practically everyone. Jane Harvey, a Benny Goodman alumna, makes her opening date with MGM a better-than-average one with earworthy efforts on both the novelty *Fashion* and the slinky *Love* which, by the way, has impressed us as a nice tune but not a particularly apt one for musically because of the excessive amount of low-register melody. (MGM 10359.)

Kay Starr

Second-Hand Love
You Broke Your Promise

Kay sings the slow Benny Carter-Paul Vance tune as if she owned it, as well she might, for it's her type of tune. She does a lusty job, too, on the bouncy *Promise*, but it's too ordinary a tune to do much with. (Capitol 15380.)

John Laurenz

Be Mine
When You're in Love

Either Mercury has discovered a better technique for recording Laurenz or he's switched to Wheaties, because his voice, on *Mine* at least, is stronger, truer, and much more virile than on previous wax. He does splendidly with *Mine* but ruins *Love* with exaggerated phrasing even though the other (Modulate to Page 15)

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Diggin' The Discs—Tom

(Jumped from Page 15)

new-found attributes are present. And how do they get off calling *La Paloma* and *La Golondrina* by those phony titles? (Mercury 5241.)

Page Cavanaugh Trio

♪♪ You Say the Nicest Things, Baby

♪♪ No Moon at All

The principal difference between the ratings on these two, both light novelties in the typical Cavanaugh style, is that Page feels much more at home at the selected tempo in his solo effort on the latter. Both are slick arrangements, but it really would be something if Victor, like Capitol, would get out an album of the trio strictly for its instrumental work. (Victor 20-3345.)

Jo Stafford and the Starlighters

♪♪ Just Reminisce

♪♪ Always True to You in My Fashion

Jo sings or doubles the lead with the Starlighters just as well and in the same fashion as with her original Pipers. The Stars are on the *Reminisce* side only, which isn't anything startling in the way of a tune but gets a nice mood treatment from all concerned.

There should be a special award to Weston for the background scores he provides for Jo. On *Fashion*, there's 16 for ensemble between vocals that could stand up and be counted in any band. (Capitol 15378.)

Frankie Laine

♪♪ I Wish You Were Jealous of Me

♪♪ Don't Have to Tell Nobody

Jealous is sung by Frankie with his characteristic rising tempo of enthusiasm but isn't quite up to the reverse side. *Nobody* is a slow ballad, tailor-made for the deft handling he can tender a slow tune of the school of loud lament. (Mercury 5243.)

Arthur Godfrey

♪♪ I'm a Lonely Little Petunia

♪ Little Guy

Arthur gets his usual vocal assist from Sy Shaffer's simulated moronics in *Petunia*, and it is a reasonably humorous side. *Guy*, however, with the Mariners, is too syrupy even for a rabid Godfrey enthusiast. (Columbia 38390.)

Mel Torme

♪♪ She's a Home Girl

♪ Careless Hands

There's nothing wrong with Mel's debut on Capitol wax—but on the other hand, there's nothing very impressive about it either. *Girl* is a schmalzy idyl about his dream girl and how the folks like her and all that jazz, and *Careless* has that semiwestern flavor. Sonny Burke is going to be a big help, though, if it is the intention of Capitol to keep him on as the V.F.'s official backer-upper. (Capitol 15379.)

Mary Ann McCall

♪♪ You're Mine, You

♪♪ I Hadn't Anyone 'Til You

Woody's Mary Ann seems to enjoy the support given by ace arranger-conductor Phil Moore on her debut on the Discovery label, and in addition they picked a couple of good tunes for her to do with complete disregard for *Kiss Me*, *Kate* or *Sunflower*. She sings fine, and the whole thing comes off in a manner that will please followers of both Mary and Moore. (Discovery 502.)

Peggy Lee

♪♪ If You Could See Me Now

♪ Blum Blum

Now is that fine ballad that Sarah Vaughan has been trying to put on the *Hit Parade* single-handedly, and you expect and are halfway disappointed when Peggy doesn't hit some of those low ones with the fat chest tones that Sarah uses in appropriate places. Nevertheless, Peg does a lustrous job on it.

Blum, co-authored by Miss Lee and Mr. Barbour, is a pretty horrible novelty in which she uses a variety of dialects with which she

is totally unfamiliar to put across some meaningless lyrics. A pox on you, Peggy. (Capitol 15371.)

Patti Page

♪♪ Streets of Laredo

♪♪ My Dream Is Yours

Laredo, with its Italian street song construction, is pretty dull and misplaced stuff for Patti, but *Dream* is down her alley even though that open horn trumpet noodling in the background of the second chorus was a mistake. (Mercury 5240.)

Johnny Desmond

♪♪ Peggy, Dear

♪♪ While the Angelus Was Ringing

An impeccable fiddle section in radio maestro Tony Mottola's orchestra helps to sustain possibly the best mood record that Desmond has cut to date. He displays remarkable control and exceptionally sensitive feeling in his

handling of the lyrics. *Angelus* is capably sung, too—if you like *Angelus*. (MGM 10358.)

Tony Martin

♪♪ No Orchids for My Lady

♪♪ We're Not Getting Any Younger, Baby

Tony sings a couple of so-so ballads in a mild fashion with some aid from the Jud Conlon singers who take a doubled up chorus between Tony's two on *Baby* and a spot of *Lady* as well. (Victor 20-3336.)

Doris Day

and Buddy Clark

♪♪ I'll String Along with You

♪♪ Powder Your Face with Sunshine

Doris and Buddy, Columbia's new inseparable twosome, do most of the old *String* as a straight duet with only brief solos. They go their separate ways for the first two choruses of *Carmen's*

Sunshine but finally lock voices for a glorious finale. These are two whom we prefer to hear separately. (Columbia 38394.)

Golden Gate Quartet

♪♪ Mene, Mene, Tekel

♪♪ Talking Jerusalem to Death

Excellent light spirituals by the quartet that has no peer at this sort of vocalizing. (Mercury 8118.)

Perry Como

When You Were Sweet 16

Prisoner of Love

Because

'Til the End of Time

Temptation

Song of Songs

Every Como fan in the country has heard each of these standbys at least 158 times and consequently is eminently qualified to apply his own rating. Suffice it to say that this is a smartly packaged (not an album) group of six

sides that have made Perry one of Victor's most prized possessions. (Victor set P-237.)

Dinah Shore


♪♪ So in Love

♪♪ Always True to You in My Fashion

Dinah is one of the few vocalists who hasn't died in his or her recording of *Love* on the opening two bars in which the lead hangs on a couple of low ones only a half step apart. She's made it sound natural partly by virtue of the moderately fast beguine tempo and partly by letting go of the tied whole note a beat or two before it ends. The Starlighters help out, too, which is help aplenty. *Fashion* gets the hayseed treatment. (Columbia 38399.)

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Chase, Bill (Hill Top) Billings, Mont., Out
6/30, ne
Clinton, Larry (Deshler-Wallick) Colum-
bus, O., Out 3/13, h; (Peabody) Mem-
phis, 4/4-24, hColeman, Emil (Waldorf-Astoria) NYC,
Out 3/30, h
Courtney, Del (Palace) San Francisco,
Out 3/17, h; (Ambassador) L.A., 3/29-
4/25, hCrows, Bob (On Tour) GAC
Cummings, Bernie (Flamingo) Las Vegas,
3/24-4/20, hDavidson, Cee (Ches Parer) Chicago, ne
Di Vito, Buddy (Riverside) Green Bay,
Wis., Out 3/20, ne
Donahue, Al (Statler) Washington, D. C.,
Out 3/13, hDonahue, Sam (On Tour) GAC
Dovey, Jimmy (Statler) NYC, 3/21-4/17,
t; (Meadowbrook) Cedar Grove, N. J.,
4/18-5/1, rh
Dorsey, Tommy (Adams) Newark, 3/17-
23, t
Dunham, Sonny (Roseland) NYC, bEllington, Duke (Blue Note) Chicago,
3/14-27, neFarage, Joe (Yellow Jacket) Grand Haven,
Mich., rh
Featherstone, Jimmy (On Tour) GAC
Ferguson, Danny (Commodore Perry) To-
ledo, h
Fisk, Charlie (On Tour) MCA
Foster, Chuck (Aragon) Chicago, 3/22-
4/16, b
Fotino, Larry (Melody Mill) Chicago, bGarber, Jan (On Tour) GAC
Gillespie, Dixie (Regal) Chicago, 3/18-24, t
Gonzalez, Cesar (St. Charles) New Or-
leans, h
Goodman, Benny (Palladium) Hwd., Out
4/4, bGray, Chauncey (Beverly) New Orleans,
ne
Greig, Wayne (Balinene) Galveston, ne
Hampton, Lionel (Fox) Detroit, 3/11-17,
t; (Strand) NYC, In 4/15, t
Harja, Daryl (Neil House) Columbus, O.,
Out 3/30, hHarrison, Cass (On Tour) Allbrook-Pum-
phrey
Hawkins, Erskine (On Tour) MG
Hayes, Carlton (El Rancho Vegas) Las
Vegas, Out 7/5, h
Haynes, Eric (Colgate Aud.) Jersey City,
Out 6/27, bHecker, Ernie (Fairmont) San Francisco, h
Hecker, Ray (Last Frontier) Las Vegas,
3/11-5/5, h
Herman, Lenny (Warwick) Philadel-
phia, h
Herman, Woody (Click) Philadelphia,
3/14-16, r; (Hippodrome) Baltimore,
3/17-23, h; (State) Hartford, 3/25-27,
t; (Circle) Indianapolis, 3/31-4/6, t;
(National) Louisville, 4/7-13, t
Howe, Eddy (Aragon) Chicago, Out
3/20, bHudson, John (House of Modern Music
& Art) Greenville, Tenn., ne
Ruhl, Warner (Cleveland) Cleveland, Out
5/4, h
Ryan, Tommy (Arcadia) NYC, 3/18-4/14,
hSanders, Joe (Riverside) Green Bay, Wis.,
In 3/23, b
Sandifer, Sandy (Sundown) Phoenix, Out
3/28, ne
Sands, Carl (Oriental) Chicago, t
Scott, William (Ambassador) NYC, h
Shaffer, Freddy (Rocket) Fort Worth, Out
4/10, neShorty (Paradise) Detroit,
4/15-21, t
Snyder, Bill (Sherman) Chicago, h
Spivak, Charlie (Meadowbrook) Cedar
Grove, N. J., 3/25-4/14, rh
Stauden, Jack (On Tour) ABC
Stone, Eddie (Belmont Plaza) NYC, h
Strong, Bob (On Tour) MCA
Sudy, Joseph (Statler) Detroit, hTowns, George (On Tour) GAC
Tucker, Orrin (Roosevelt) New Orleans,
3/9-4/5, hWald, Jerry (On Tour) GAC
Walker, Billy (Meadow Acres) Topeka,
Kan., In 3/11, h
Waples, Buddy (Peacock) Jacksonville,
Fla., ne
Watkins, Sammy (Hollenden) Cleveland, h
Weems, Ted (Circle) Indianapolis, 3/10-
16, t
Welk, Lawrence (Orpheum) Omaha, 3/11-
17, tWilde, Ran (Mapes) Reno, h
Williams, Griff (Trionan) Chicago, Out
4/17, b
Winlow, George (Martinique) Chicago, r
Wolver, Dick (Phillips) Hot Springs, Ark.,
r

Yankovic, Frank (On Tour) GAC

Jahns, Al (Rice) Houston, h
James, Harry (Casino Gardens) Ocean
Park, Calif., weekends, Out 3/20, b
Jensen, Jerry (Shy-Ann) Cheyenne, Wyo.,
ne
Jones, Spike (On Tour) MCA
Jurgens, Dick (Chase) St. Louis, 3/18-4/7,
h; (Aragon) Chicago, 4/17-5/15, bKanner, Hal (Statler) Buffalo, h
Karr, Wayne (Skyliner) Fort Worth, ne
Kassel, Art (Nicolet) Minneapolis, Out
3/31, h
Kaye, Sammy (Capitol) NYC, In 3/10, t
Kerns, Jack (Stockmen's) Elko, Nev., h
King, Henry (Analee) Atlanta, Out 3/27, h
Kisley, Steve (St. Anthony) San Antonio,
Out 3/16, hKrupa, Gene (On Tour) MCA
Lang, Bob (Teen Town) Rochester, N. Y.,
Out 6/1, b
LaSalle, Dick (Blackstone) Chicago, h
Lawrence, Elliot (Paramount) NYC, In
3/9, t
LeWint, Dave (Ambassador) Chicago, h
Lewis, Ted (Copacabana) Miami, Out
3/16, neLombardo, Guy (Strand) NYC, 3/25-
4/14, t
Lombardo, Victor (Mark Hopkins) San
Francisco, Out 4/17, h
Long, Johnny (On Tour) GAC
Luneford Band (Apollo) NYC, 3/11-17, tMartin, Freddy (St. Francis) San Fran-
cisco, Out 3/21, h
Masters, Frankie (Stevens) Chicago, h
Masters, Vick (El Gaucho) Salt Lake
City, ne
McCreary, Howard (Dunes) Pinehurst, N.C.,
neMcIntyre, Hal (On Tour) GAC
McKinley, Ray (On Tour) GAC
McKisick, Maynard (Ocean Forest) Myrtle
Beach, S. C., h
Molins, Lucky (On Tour) MG
Molina, Carlos (Texas) Fort Worth, 3/15-
4/18, hMorales, Noro (China Doll) NYC, ne
Morgan, Russ (Shamrock) Houston, 3/17-
4/6, h
Nagel, Freddy (Peabody) Memphis, In
3/27, h
Noble, Leighton (Schroeder) Milwaukee,
3/15-4/4, h; (Ambassador) L.A., 4/26-
5-26, hOlive, Eddie (Mocambo) L. A., ne
Olive, George (On Tour) MG
Overend, Al (Skyline) Billings, Mont., ne
Palmer, Jimmy (Claridge) Memphis, Out
3/17, hPastor, Tony (Statler) NYC, Out 3/20,
h; (Deshler-Wallick) Columbus, O., 4/21-
5/4, h
Perry, Ron (Drake) Chicago, h
Peterson, Charlie (New Yorker) NYC, h
Phillips, Teddy (Schroeder) Milwaukee,
Out 5/13, hPowell, Teddy (La Boheme) Hollywood,
Fla., ne
Friedman, Louis (State) Hartford, 3/11-13,
t; (RKO) Boston, 3/17-23, t; (Adams)
Newark, 3/24-30, t
Pruden, Hal (Olympic) Seattle, hRagon, Don (Claridge) Memphis, In 3/15, h
Raye, Charley (Del Rio) San Pedro, Calif.,
Out 7/1, ne
Reich, Alvin (On Tour) GAC
Ries, Buddy (Paramount) NYC, t
Rosen, Johnnie (House of Modern Music
& Art) Greenville, Tenn., neRuhl, Warner (Cleveland) Cleveland, Out
5/4, h
Ryan, Tommy (Arcadia) NYC, 3/18-4/14,
hSanders, Joe (Riverside) Green Bay, Wis.,
In 3/23, b
Sandifer, Sandy (Sundown) Phoenix, Out
3/28, ne
Sands, Carl (Oriental) Chicago, t
Scott, William (Ambassador) NYC, h
Shaffer, Freddy (Rocket) Fort Worth, Out
4/10, neShorty (Paradise) Detroit,
4/15-21, t
Snyder, Bill (Sherman) Chicago, h
Spivak, Charlie (Meadowbrook) Cedar
Grove, N. J., 3/25-4/14, rh
Stauden, Jack (On Tour) ABC
Stone, Eddie (Belmont Plaza) NYC, h
Strong, Bob (On Tour) MCA
Sudy, Joseph (Statler) Detroit, hTowns, George (On Tour) GAC
Tucker, Orrin (Roosevelt) New Orleans,
3/9-4/5, hWald, Jerry (On Tour) GAC
Walker, Billy (Meadow Acres) Topeka,
Kan., In 3/11, h
Waples, Buddy (Peacock) Jacksonville,
Fla., ne
Watkins, Sammy (Hollenden) Cleveland, h
Weems, Ted (Circle) Indianapolis, 3/10-
16, tWelk, Lawrence (Orpheum) Omaha, 3/11-
17, t
Wilde, Ran (Mapes) Reno, h
Williams, Griff (Trionan) Chicago, Out
4/17, b
Winlow, George (Martinique) Chicago, r
Wolver, Dick (Phillips) Hot Springs, Ark.,
r

Yankovic, Frank (On Tour) GAC

Butterfield, Billy (Nick's) NYC, ne
Calloway, Cab (Music Bowl) Chicago,
4/26-5/9, ne
Castellanos, Al (Belmont Plaza) NYC, h
Cavanaugh, Page (Don Carlos Casino)
Winnipeg, 3/18-24, ne
Chittison, Herman (Vanguard) NYC, ne
Custers (Town House) Reno, ne
Coble, Vie (Shobar) Evansville, Ind., ne
Cogan, Tron, Norman (Club 42) Sunnyside,
L.I., N.Y., Out 5/1, ne
Cole Quartet, King (Paramount) NYC, 3/16-
20, t; (Rajah) Reading, Pa., 3/31-4/2,
t; (Palace) Cleveland, 4/7-13, t; (Merry-
go-Round) Youngstown, O., 4/25-5/1, ne
Collins, Lee (Victory) Chicago
Conn, Irving (Savoy Plaza) NYC, h
Cooper, Allen (Iceland) NYC, r
Corber, Gene (Forest Hills) Greenville,
S. C., ceDaily, Pete (Eddie Spivak's) Hwd., ne
Dante Trio (Midwood) Brooklyn, N. Y.,
ne
Dardanelle Trio (Park Sheraton) NYC, h
Davis, Eddie (Larue) NYC, ne
Davis, Johnny Beat (Palcen) Detroit, Out
3/13, ne; (Village Barn) NYC, In 3/15,
ne
Davis, Tiny (Sudan) Detroit, ne
Dee Trio, Johnny (80 Club) Staten Island,
N.Y., Out 3/20, ne
Delta Rhythm Boys (Bagatelle) NYC, ne
DeParis, Wilbur (Child's) NYC, r
Dixielanders (Hobbs) Chicago, r
Dolan, Bernie (Larue) NYC, ne
Drake, Charles (Westwood) Little Rock,
Ark., neEckstrand, Ray (Den) Rego Park, L.I.,
N.Y., ne
Ennio's (Ambassador) NYC, h
Ford Quintet, Billy (Tyler's) Avenel, N. J.,
Out 3/20, neGlidden, Jerry (Congress) Chicago, h
Gonzales, Leon (Crown Propeller) Chicago,
ne
Graham, Hal (St. George) Brooklyn, h
Grimes, Tiny (421 Club) Philadelphia, Out
3/20, neHardiman, Baggie (Click) Philadelphia, r
Harold, Lou (Bal Tabarin) NYC, ne
Harrison, Cass (Yacht & Country) Nor-
folk, Va., ce
Hayes, Edgar (Ciro's) San Francisco, ne
Hixman, Chester (New Haven) Chicago,
ne
Holmes, Alan (Astor) NYC, h
Hunt, Fee Wee (Dome) Minneapolis, Out
3/15, ne
Hyams, Margie (Casbah) Freeport, L.I.,
N.Y., neIngie, Red (On Tour) GAC
Ink Spots (Lake Club) Springfield, Ill.,
3/11-17, ne; (Thunderbird) Las Vegas,
3/24-4/6, hJackson, Bull Moose (Cricket) L.A., Out
3/17, ne
Jaquet, Illinois (On Tour) MG
J.J.'s Trio (Echo) Walpole, Mass., Out
6/15, r
Jordan, Louis (Empire) Hwd., Out 3/15,
ne
Jordan, Will (Vanguard) NYC, neKane, Artie (Larry's) Tampa, ne
Kaye, Syd (Track Bar) Brooklyn, N.Y., ne
Kent, Peter (New Yorker) NYC, h
Kernels of Korn (Jack Dempsey's) NYC, rLaine, Ralph (Pierre) NYC, h
Lee Quartet, Lila (Cedar Cabin) Ashton,
Iowa, ne
Leighton, Johnny (De Soto) Savannah,
Ga., h
Lester, Larry (Graeme) Chicago, h
Lopez, Jack (La Martinique) NYC, ne
Luby Trio, Wayne (El Comido) Richmond,
Ind.Madrick, Bernie (Rudy's Rail) NYC, ne
Martin, Dave (Cafe Society) NYC, ne
MacDonald, Bill (Wonder Bar) Milan, O.,
ne
McGuire, Betty (Zebra) Green Bay, Wis.,
ne
Melba, Stanley (Pierre) NYC, h
Melodairs (Good) Miami Beach, Out 4/20,
h
Miles Trio, Wilma (Gus Stevens') Biloxi,
Miss., ce
Mills Brothers (Borsellino's) Cleveland,
3/11-16, ne; (Albee) Cincinnati, 3/17-
23, t
Mole, Miff (Bee Hive) Chicago, ne
Munroe, Al (Nestle Inn) Astoria, L.I.,
N.Y., neNelson Trio, Stan (Melody) Ft. Lauder-
dale, Fla., ce
Nichols, Red (Hangover) L.A., ne
Nye, Jack (Imig Manor) San Diego, hO'Brien & Evans Duo (El Roa) Maros, Ill.,
ce
Original Indiana Five (Kiki's) Brooklyn,
N.Y., ne
Otis, Hal (Sherman) Chicago, hPalmer, Jack (Iceland) NYC, r
Panchito (Versailles) NYC, ne
Paul T. Trio (Moore) Gary, Ind., ne
Peterson, Charlie (New Yorker) NYC, h
Phillips, Trio, Sonny (40 Club) Pueblo,
Colo., ne
Pritchard's Korny Klowns, Dave (Otto's)
Albany, N. Y., Out 4/5, neRanch, Harry (Jack Dempsey's) NYC, r
Ravel, Arthur (Larchmont Lodge) Larch-
mont, N. Y., ne
Richard, Billee & George (VFW) Grand
Island, Neb., ne
Robie, Chet (Cairo) Chicago, ce
Russell, FeeWee (Riviera) NYC, ne
Rusin, Sonny (Pin-Up) NYC, neScott, Cecil (Jimmy Ryan's) NYC, ne
Shaw, Milt (Belmont) NYC, h
Shaw, Milt (St. Regis) NYC, h
Slack, Freddie (On Tour) MG
Spanier, Muggay (Jazz Ltd.) Chicago, ne
Stand, Dick & Flo (Radio) Ft. Lauderdale,
Fla., ne
Struttin' Sam (19th Hole) NYC, ne

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New York CityThree Notes (Creseendo) Bayside, L. I.,
N. Y., ne
Trace, Al (Blackhawk) Chicago, Out 4/25,
h
Traymon, Dolph (Caro's) Manhasset, L.I.,
N.Y., ne
Tunemixers (Horsehoe) Rock Island, Ill.,
ne
Turner, Bill (Mickey's) Chicago, ceVentura, Charlie (Bilt) Washington, D. C.,
Out 3/13, ne; (Oriental) Chicago, 3/17-
4/6, t
Vera, Joe (Broadmoor) Colorado Springs,
hWetzel, Ray (Varsity Bowl) Dayton, Out
3/28, ne
Wiggins, Eddie (Riviera) Chicago, ceYaged, Sol (Three Deuces) NYC, ne
Young, Lester (Blue Note) Chicago, Out
3/13, ne; (Royal Root) NYC, 3/17-
4/13, ne
Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

Adler, Larry (Shamrock) Houston, 3/15-
23, h
Bells, Johnny (Morocco) Chicago, ce
Bolt, Dave (Palladium) St. Louis, ce
Brooks, Stella (Brevoort) NYC, h
Brown, Mike (Ruhan Bleu) NYC, ne
Browne, Delora (Blue Angel) NYC, ne
Carroll, Deane (Le Perroux) NYC, ne
Churchill, Savannah (On Tour) MG
Crosley, Les (Drake) NYC, h
Daniels, Billy (Savannah) NYC, Out
3/20, neDavis, Martha (Blue Angel) NYC, ne
Deamonte, Florence (Fairmont) San Fran-
cisco, Out 3/14, h; (El Rancho Vegas)
Las Vegas, 3/16-29, h
Drew, Charley (Taft) NYC, h
Eberly, Bob (Curley's) Minneapolis, 3/16-
29, ne; (Venetian) Des Moines, 3/28-31,
ne; (Towns) Milwaukee, 4/2-23, h
Eckstine, Billy (Cricket) L. A., 3/18-31,
hFields, Grace (Piazza) NYC, Out 3/16, h;
(Town Casino) Buffalo, 3/21-27, ne
Fitzgerald, Ella (On Tour) MG
Fontaine, Frank (Blue Angel) NYC, ne
Givet, George (Bagatelle) NYC, ne
Grant, Mel (Key) Chicago, ce
Green, Miti (Copacabana) NYC, ne
Guarnieri, Johnny (L'Aiglon) NYC, ne
Haines, Connie (State) Cleveland, 3/10-16,
hHarden, Harry (Armando's) NYC, ne
Hill, Chippie (Jimmy Ryan's) NYC, ne
Howard, Bart (Tony Soma's) NYC, ne
Hynds, Johnny (Ciro's) Chicago, ce
Kay, Dolly (Graeme) Chicago, h
Kelly, Peck (Dixie) Houston, ne
Kirkwood, Jim (Ruhan Bleu) NYC, ne
Laine, Frankie (State) Cleveland, Out
3/16, t; (Rainbow) Reading, Pa., 3/17-19,
t; (Palomar) Vancouver, 4/4-17,
ne; (Ambassador) L. A., 4/28-
5/23, hLangford, Frances (Albee) Cincinnati,
3/25-30, h
Lauren, John (Rendezvous) Philadelphia,
Out 5/20, ne; (Radisson) Minneapolis,
4/1-14, h
Lutcher, Nellie (Carnival) Minneapolis,
Out 3/16, ne; (Oriental) Chicago 3/17-
4/7, t; (Royal Root) NYC 4/14-5/4, ne
Martis, Lucille (Ft. Hayes) Columbus, O.,
hMartini, Benny (Cafe James) NYC, ne
Mason, Donna (Blue Angel) NYC, ne
McNulty, Hazel (Cafe James) NYC, ne
Medford, Kay (Delmonico's) NYC, r
Merzer, Mabel (Tony Soma's) NYC, ne
Miles, Denny (Mark Twain) Chicago, ce
Montgomery, Little Brother (Diamond
Lounge) Chicago, ne
Murphy, Rose (Latin Quarter) Cincinnati,
3/11-24, hOsterwald, Bibi (Ruhan Bleu) NYC, ne
Pearce, Johnny (Henry Hudson) NYC, h
Ravassa, Carl (Copacabana) NYC, ne
Richardson, Lee (On Tour) MG
Ryall, George (Barbison Plaza) NYC, h
Saunders, Nettie (Chesterfield) Sioux City,
neShay, Dorothy (Shamrock) Houston, In
3/17, h
Simpkins, Arthur Lee (Palomar) Van-
couver, Out 3/13, ne; (House of Harris)
San Francisco, 3/16-29, ne
Sullivan, Maxine (Bagatelle) NYC, ne
Tate, Norene (Little Casino) NYC, ne
Thaler, Jacques (Armando's) NYC, ne
Tofel, Billy (Savoy Plaza), NYC, h
Torme, Mel (Rajah) Reading, Pa., 3/17-19,
t; (State) Hartford, 3/25-27, t; (Blue
Note) Chicago, 3/28-4/10, ne
Trenet, Charles (Palace) San Francisco,
In 3/18, hVallee, Rudy (Ambassador) L. A., In
3/28, h
Vaughan, Sarah (Blue Note) Chicago, Out
3/13, ne; (Regal) Chicago, 3/18-24, t
Walter, Cy (Drake) NYC, h
Wilson, Garland (Little Casino) NYC, ne
Wilson, Julie (St. Regis) NYC, h
Winston, Ed (Winston's) NYC, neFAMOUS BUESCHER
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BEATS AND OFFBEATS

By ALAN ABEL

Columbus—Do all drummers have to be able to read music? The answer is, "No, of course, they don't have to." But in concert, symphony, radio, or stage work, a faker soon would be discovered and tossed out. In dance drumming a faker can hide in the midst of the pulsating rhythm he sets up. If he has a floor show to cut, he relies upon the pianist for tempos and cutoffs and his intuition for bumps, falls, kicks, etc.

After the second show he has everything down pat. But what about the rehearsal he loused up, and the first and second shows where he "sneaked" into the tempo and missed half his cues which plainly were marked in the music?

Any drummer who would meet all drumming situations is doing himself an injustice in not learning to read expertly. Remember, when you play that audition with a good band, the first hearing is the one that may hire you.

Keen competition is killing the

crutch: "After I play the arrangements three or four times, I'll fit in the band like a glove." There are too many drummers today who can sit in with the best bands, and by following the brass book for rhythmic licks and dynamics, can cut a strange score at the first sitting.

Under their belts these boys carry a lot of rudimental training, practice, and a high degree of reading ability.

Several readers have asked for an example of a two-bar break that would be effective at a fast tempo. The example is a typical two-measure solo. Be sure to observe the sticking and practice slowly at first.

TWO BAR BREAK

Fast 4

Snare Dr.

Bass Dr.

D. C. complains that although he can read, the drum parts in his dance band library don't offer much practice in exercising reading ability. You can alleviate matters by following a violin part (in stock arrangements) for such things as dynamics and kick beats. For specials, sit near the trumpet section and follow one of its books. But before you burn the drum part, be sure to check it for any special effects.

R. B. says, all I can do is play with a "beat." How can I learn rudiments, how to apply them, plus picking up on my reading? There are many fine teachers and books to help you. Find a teacher who is a member of the National Association of Rudimental Drummers and several good books such as Sanford Moeller's *Art of Snare Drumming* and Charlie Wilcoxon's *Modern Rudimental Swing*.

(Ed. note: Send questions to Alan Abel, 32 15th avenue, Columbus, Ohio. Enclose self-addressed, stamped envelope for personal reply.)

Shearing Cuts 8 Discovery Sides

Hollywood—A quintet headed by pianist George Shearing has recorded eight sides for Discovery records.

For the records, Shearing uses Denzil Best, drums; John Levy, bass; Chuck Wayne, guitar, and Margie Hyams, vibraphone and piano. On six of the Discovery sides, Shearing plays piano, with Miss Hyams on vibes. On the final two sides, he plays accordion, while Miss Hyams takes over piano.

Discovery also has signed Martha Raye, Mary Ann McCall, the new Georgie Auld band, and the Lee Baxter trio. Music director Phil Moore has done arrangements for the Raye and McCall records. Miss McCall's first sides have been released, and Miss Raye's will out soon.

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SEE PAGE 14

ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—If you have been following the ear training exercises carefully, you should be ready now to write down simple melodies and chords. Start with easy folk songs such as *Yankee Doodle*, *Swanee River*, etc., and put the melody

down by ear. Then, on each tone, sing the arpeggio (chord) which you hear for each note. When you finish, check it on the piano.

Naturally, don't expect yourself to be perfect at the start. Work on it constantly, and you'll soon find yourself ready to go into some more difficult songs.

And now to that big batch of questions. P.G., Joliet Ill., wants to know if we recommend writing a complete routine of the arrangement before starting actually to write it.

Well, until you become a thoroughly experienced arranger, we certainly do recommend it. It enables you to see before you start just what the whole arrangement will be like when completed. In this way, you can learn where the "high spot" of the arrangement should

be and how to lead up to it. It also enables you to determine whether or not you have enough color and variety in the score.

S.G., Princeton, N.J., asks how high to write trombone parts.

In solo work, that depends completely on the performer. However, most professional trombone men can play safely up to a high C. In brass section work, we don't like to see the trombone written higher than a G if possible. When the trombone is written higher than G in such a case, it tends to make the passage sound shrill.

A.S., Ossining, N.Y., has another trombone question: In writing for trombone trio, can the harmony be

above the melody if the trombones would be ordinarily too low?

By all means—you can write one trombone above the melody; or write both harmony trombones above. Be careful of the markings when you do this. It generally is advisable to write the harmony parts one dynamic degree softer than the melody if the lead trombone is not the top instrument in the voicing.

And remember, a walking bass part need not be constructed of all chordal tones.

(Ed. Note: Send questions to Sy Oliver and Dick Jacobs, 1419 Broadway, New York 19, Enclose self-addressed, stamped envelope for personal reply.)

New York—The Norman Cogan trio, featuring Lou Lindy on clarinet and vocals, and Morey Paul, piano, is currently at the Club 43, Sunnyside, Long Island. Cogan plays drums.

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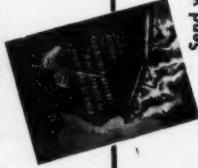


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